

# AMERICAN ARTIST

NOVEMBER 1945 + *A Watson-Guption Publication* + 35 CENTS

Architectural  
Library

0.9

#9

OCT 19 1945



*Glackens*



# Fine Artist Quality COLORS

and Related Products



Made by

## F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA 23, PA.

St. Louis 1, Mo.

Baltimore 1, Md.

PATRONIZE YOUR NEAREST WEBER DEALER



**8 good reasons for using**

1. ACCURATE CHOICE OF ANGLE for CLEAR DETAIL
2. ENGINEERED for ACCURACY MATHEMATICALLY CORRECT
3. DIMENSIONED IN PERSPECTIVE for ACCURATE PROPORTION
4. ALMOST AS SIMPLE AS TWO-DIMENSIONAL DRAWING
5. CLEAR INTELLIGIBLE FAST AND EASY TO USE
6. "PHOTOGRAPHIC ACCURACY" for SIMPLE or COMPLEX SUBJECTS
7. NO GUESSWORK or MINIMUM OF CONSTRUCTION LINES
8. CHOICE of VISUAL DISTANCE

**TRUE PERSPECTIVE DRAWING AIDS**

**TRUPER**

for your  
**PERSPECTIVE DRAWINGS**

CHAS. W. DOWNS AND SON COMPANY  
2220 FOURTEENTH STREET - DETROIT 16 - MICHIGAN - U.S.A.



## DRAFTING TABLES IN COLORS

We now make available—Our Regular Line of ESCO-DRAFTING TABLES—All sizes, with base in assorted colors—5 Ply Basswood Tops.

### SOMETHING NEW!

Have you seen our NEW 3-way adjustable stand with circular board?

ARTISTS SUPPLIES

DRAWING KITS

TABLES and BOARDS

**ENGINEERING MANUFACTURING CO.**  
SHEBOYGAN WISCONSIN

Visit our CHICAGO PRODUCTS EXHIBIT on the Avenue—  
Next to the Wrigley Bldg.



# ATTENTION! ART TEACHERS

THESE BOOKS,  
HAVING PROVED THEIR VALUE  
IN MANY TEACHING AREAS  
DESERVE YOUR ATTENTION

D'Amico

## CREATIVE TEACHING IN ART

\$3.50

Assumes each child is endowed with an artist's creativity. Stresses varied program: painting, sculpturing, ceramics, printing, designing, stage craft.

Gregg

## ART FOR THE SCHOOLS OF AMERICA

\$2.75

Teaches children that beauty and art are in every community. Gives many practical suggestions for an Art Program in elementary schools.

Bradley

## COSTUME DESIGN

\$2.50

Work—Textbook covering costume designing and accessories. A timesaver, with subject problems requiring student originality a high point.

Wilson

## FASHIONS SINCE THEIR DEBUT

\$1.50

Authentic historical survey of fashions from Ancient Egyptian to present by means of silhouettes and line drawings. Stimulates future research.

Write for EXAMINATION COPIES

**INTERNATIONAL TEXTBOOK CO.**

SCRANTON 9 • PENNSYLVANIA



Three inch  
tubes

**Talens**

20 cents  
each

**WATERCOLORS**

**TALENS & SON, Newark 5, N. J.**

Makers of the REMBRANDT COLORS



Ben Franklin believed  
in easy sailing

To young Ben's way of thinking, swimming was too much work... so he tried something new. Hitching onto his kite string, he sailed across the pond "without the least fatigue, and with the greatest pleasure imaginable."

## IF YOU WANT EASY SAILING TRY BEN. FRANKLIN

Its stronger lead takes a finer point with ease. Its extra durability eliminates frequent resharpening. Its smoother point fairly sails across the paper. And sample leads from every batch are "PRE-TESTED" to make sure that every pencil is perfect in every service quality.

For drawing pleasure with no fatigue, hitch up to the new BEN. FRANKLIN. Write us for a free sample, naming this magazine and the degree you want.

MADE IN 17 DEGREES—6B TO 9H

\*Reg. U.S. Pat. Off.



\*Blaisdell PENCIL COMPANY • ESTABLISHED 1893 PHILADELPHIA 44, PA.

November 1945 1

# A Christmas Gift OF YEAR ROUND ENJOYMENT—



AT YOUR HIGGINS INK DEALER

**HIGGINS ART BOOKS** Yes, year-round enjoyment, and *more* than year round—for in these 4 helpful, fascinating books you'll find 5400 hours\*—that's 675 8-hour days—of practical, creative entertainment and instruction. For a gift that gives lasting pleasure, to both art students, and professional artists, ask your Higgins Ink dealer for these famous Higgins Art Books.

\*Certified by New York Testing Laboratories.

**SCRIPT AND MANUSCRIPT LETTERING 50c**—32 distinctive script alphabets, detailed and analyzed, plus an authoritative 10-page section on engrossing; an invaluable reference in the field of lettering.

**ARTS AND CRAFTS PROJECTS \$1.00**—Map making, textile dyeing, all sorts of fascinating projects for individual work or classroom use. Hours of practical, constructive entertainment and education.

**CARTOONING \$1.00**—A keen insight into the field, coupling a graphic exposition of the theory of humor with many illustrative examples from the best work of America's outstanding cartoonists.

**TECHNIQUES 50c**—Fundamentals and advanced techniques for all types of ink drawing: brush, pen, wash, scratchboard, spatter and stipple, with applications of these techniques by outstanding artists and illustrators.



THE  
INTERNATIONAL STANDARD  
OF EXCELLENCE

**HIGGINS INK CO., INC.** 271 NINTH STREET, BROOKLYN 15, N. Y.

## The Feminine Flourish or the MASCULINE MAUL



No matter whose hand pilots  
a **Navigator Pencil** you'll  
find it giving yeoman service  
right down to the very end.

Uniform degree of texture —  
grading — quality — plus the  
results of years of experience  
in pencil manufacture, make  
the **Navigator** the "handy"  
pencil for men and women.

Send for Leaflet No. 2

**KOH-I-NOOR PENCIL COMPANY, INC.**  
BLOOMSBURY, NEW JERSEY

## Gillott's Pens

A POINT FOR EVERY PURPOSE



☆ NOW IT'S OVER ☆

Now that the war is over, questions are being asked as to how soon we can reconvert our factories to our normal peace-time production of pens.

It won't be too long, but both skilled men and scarce materials are needed. Rest assured that we are making every effort to get our pens to you at the earliest moment possible.

ALFRED FIELD & CO., INC., 93 Chambers St., New York 8, N.Y.



## CONTENTS

PENCIL DRAWINGS by William Glackens	Cover
BULLETIN BOARD	4
NOTES & FOOTNOTES	6
CERAMICS BY RUBY LEE SCHIWETZ by Glory H. Morris	10
RUSSELL COWLES An Interview by Ernest W. Watson	12
"AUTUMN WIND" Color Reproduction of an Oil Painting by Russell Cowles	13
THE GRAPHIC ART OF MARY CASSATT by Una E. Johnson	18
WILLIAM GLACKENS—AS AN ILLUSTRATOR by Everett Shinn	22
THE WATERCOLOR PAGE Presenting Herbert Tschudy	28
TAUBES' PAGE Questions and Answers	30
"HUMBLE HOME" Color Reproduction of a Watercolor by Frederic Whitaker	31
TAUBES' AMATEUR PAGE Mixing Gray Tones by Frederic Taubes	32
BOOK NOTES	44

Ernest W. Watson and Arthur L. Gupitill—Editors  
Norman Kent—Associate Editor Eve Brian—Assistant Editor  
Frederic Taubes—Contributing Editor  
Fred S. Sly—Business Manager Lyn A. Watson—Designer

AMERICAN ARTIST: Published monthly, with the exception of July and August, by Watson-Gupitill Publications, Inc. EXECUTIVE AND EDITORIAL OFFICES, 330 West 42nd St., New York 18, N. Y. Publication office, 34 N Crystal St., East Stroudsburg, Pa., U.S.A. Ralph Reinhold, President and Treasurer; Ernest W. Watson, Vice Pres.; Arthur L. Gupitill, Vice Pres.; Fred S. Sly, Business Manager. Chicago Representative, E. H. Ellison, 127 No. Dearborn St. • 35 cents a copy. Yearly subscription \$3.00, payable in advance (\$30 West 42 St., New York), to the U.S.A., U. S. Possessions, Cuba and Mexico. Canadian subscriptions \$3.50. Foreign subscriptions \$4.00. Copyright 1945 by Watson-Gupitill Publications, Inc., Title AMERICAN ARTIST registered in U. S. Patent Office. All rights reserved.

Entered as second class matter July 11, 1941, at the Post Office at East Stroudsburg, Pa., under the Act of March 3, 1879.

AMERICAN ARTIST is a Watson-Gupitill Publication

For paintings that will  
live through the ages

Mars and Venus United By Love — Veronese



Courtesy of The Metropolitan Museum of Art

Sargent FINE ARTS Colors

Sargent colors have long been the choice of artists of eminence. Their good judgment in selecting Sargent oils is confirmed by laboratory experiment. Even the highest government standards, which are not met by many foreign colors, are exceeded by the Fine Arts Colors of Sargent.

Sargent Color Mediums  
for the discriminating artist

Oils • Water Colors • Pastels  
Air Brush Colors • and others

American Artists' Color Works, Inc.  
Sargent Building 5601 First Avenue  
Brooklyn 20, N. Y.

*Here's what you want  
in a Colored Pencil..*



**STRENGTH!** Every color takes a fine point and holds it under pressure.

**OPACITY!** A little lead will do a lot of work, for PRISMACOLOR covers with a single stroke.

**SMOOTHNESS!** The leads are double-waxed to speed your hand and spare you effort.

**BRILLIANCE!** The colors rival the finest oils in vivid pigmentation.

**BLENDING!** Any two or more colors combine in a smooth intermediate shade.

**PERMANENCE!** Not a single color shows appreciable fading after a year's exposure to sunlight.

*and here's your Chance  
to Prove it...*

Ernest Eagle will send you a free PRISMACOLOR in any hue you want to try. When you write, please mention this publication and your pencil dealer.

901 Indigo Blue	925 Crimson Lake
902 Ultramarine	926 Carmine Red
903 True Blue	929 Pink
904 Light Blue	930 Magenta
905 Aquamarine	931 Purple
908 Dark Green	932 Violet
909 Grass Green	935 Black
910 Emerald Green	936 Dark Gray
911 Olive Green	937 Light Gray
912 Apple Green	938 White
915 Lemon Yellow	939 Flesh
916 Canary Yellow	942 Yellow Ochre
917 Yellow Orange	943 Burnt Ochre
918 Orange	944 Terra Cotta
921 Vermilion	945 Sienna Brown
922 Scarlet Red	946 Dark Brown
923 Scarlet Lake	949 Silver
924 Crimson Red	950 Gold

**EAGLE TURQUOISE**  
**PRISMACOLOR**

**EAGLE PENCIL COMPANY • NEW YORK**  
EAGLE PENCIL COMPANY OF CANADA, LTD., TORONTO

## BULLETIN BOARD

Send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 18, N. Y.

### WHERE TO SHOW

**ALBANY, N. Y.**, Albany Inst., of Hist. & Art. Dec. 5-31. Exhibition, Print Club of Albany. For printmakers working in any form of graphic art (2 prints by each artist will be hung). Jury. Purchase prizes. (Small invited Section.) Works due Nov. 17. The Albany Inst. of History and Art, 125 Washington Ave., Albany 6, N. Y.

**CHAPEL HILL, N. C.**, Person Hall Art Gallery, Dec. 2-30. 9th Ann. Exhibit, North Carolina Artists. For residents of N. C. Mediums: oil, watercolor, pastel, prints, sculpture, (4 entries) Jury. Entry cards & works, Nov. 24. Helene Trainoff, Curator, Person Hall Art Gallery, Univ. of North Carolina, Chapel Hill, N. C.

**CHICAGO, ILL.**, John Snowden Gallery, Year Round Exhibit. For artists in Chicago and 100-mi. radius. Mediums: oil, watercolor, prints. For information: John Snowden Gallery, 1324 1/2 E. 57th St., Chicago 37, Ill.

**DALLAS, TEXAS**, Dallas Museum of Fine Arts. Nov. 25-Jan. 13. 5th Ann. Texas Print Exhibit. Dallas Print Soc. & Dallas Museum. For residents of Texas. All print mediums. No fee. Jury. Prizes: \$250. Entry cards & works, Nov. 10. Jerry Bywaters, Dir., Dallas Museum of F. A., Dallas 10, Texas.

**DETROIT, MICH.**, Detroit Inst. of Arts, Nov. 13-Dec. 16. Michigan Artists' Ann. For all Michigan artists living in state or elsewhere. All mediums. No fee. Jury. Cash awards & purchase prizes. Work Oct. 27. Detroit Institute of Arts, 5200 Woodward Ave., Detroit 2, Mich.

**HAGERSTOWN, MD.**, Washington County Museum of Fine Arts, Feb. 1-28. 14th Ann. of Cumberland Valley Artists. For artists of Harrisburg, Pa., Winchester, Va., Cumberland & Frederick, Md. All mediums. No fee. Jury. Cash prizes. Entry cards due Jan. 1; works, Jan. 15. Dr. J. R. Craft, Dir., Wash. Co. Museum F. A., Hagerstown, Md.

**HARTFORD, CONN.**, Morgan Memorial, Jan. 26-Feb. 17. 18th Ann. Exhibit, Hartford Soc. of Women Painters. For Connecticut artists residing within 25 mi. of Hartford. Mediums: oil, watercolor, pastel, sculpture, black & white. Cards & works due Jan. 19. Mrs. J. G. Preston, 984 Main St., East Hartford, Conn.

**HARTFORD, CONN.**, Wadsworth Athenaeum Art Museum, Nov. 17-Dec. 16. 8th Ann. Conn. Watercolor Soc. Show. For residents of Conn. Mediums: watercolor & gouache. Out-of-state Jury. Prizes. Cards & works due Nov. 10. Mrs. Bertha D. Burke, 816 Farmington Ave., Hartford, Conn.

**LOWELL, MASS.**, Whistler's Birthplace Museum. Year Round Exhibition. For professional artists. All mediums except large sculpture. Fee: \$1.50. No prizes. Receive works any time; show 2 mos. Non-professionals invited to send photographs showing new handling of technique in works which might be exhibited. J. G. Wolcott, 236 Fairmont, Lowell, Mass.

**MASSILLON, OHIO**, The Massillon Museum, Nov. 1-Dec. 1. 10th Ann. November Show. For present & former residents of Ohio. All mediums. No fee. Jury. Prizes. No entry cards. Works, Oct. 26. The Massillon Museum, Massillon, O.

**MILWAUKEE, WIS.**, Milwaukee Art Institute, Jan. 4-31. Kearney Memorial Regional Exhibit. For artists of Wis., Ill., Mich., Minn., Ind., Ohio. Mediums: oil, originals, 16x20 or larger, not previously shown at the Inst. Jury. Prizes: 4 totaling \$1,000. Entry cards, Nov. 21; works: Nov. 26-Dec. 5. Eunice Schaefer, Milwaukee Art Inst., 772 N. Jefferson St., Milwaukee, Wis.

**NEW YORK, N. Y.**, Nat'l Academy Galleries, Dec. 4-21. N. A. D. 120th Ann. Painting & Sculpture. For all artists. Mediums: oil & sculpture. No fee. Jury. Prizes: \$5,275. Entry cards & works, Nov. 9 & 10. Nat'l Academy of Design, 1083 Fifth Ave., New York 28.

**NEW YORK, N. Y.**, Nat'l Academy Galleries, Jan. 3-23. N. A. D. 2nd Ann., Contemporary Amer. Drawings. Jury and by invitation. All drawing mediums other than color. No fee. Entry cards, Nov. 26; works, Dec. 3. John Taylor Arms, Drawing Exhibit, 1083 Fifth Ave., New York 28, N. Y.

**NEW YORK, N. Y.**, Nat'l Arts Club Gallery, Oct. 28-Nov. 9. 2nd Ann., N. Y. C. Chapter Amer. Artists Prof. League. For members. Mediums: oil, watercolor, pastel, mural design, sculpture. (2 entries) Fee: \$1.50; membership \$2. Jury. Prizes. Entries, Oct. 25 at 119 E. 19th St. Grace A. Du Pre, Nat'l Arts Club, 15 Gramercy Park, New York 3, N. Y.

### WHERE TO SHOW

**NEW YORK, N. Y.**, Argent Gallery, Nov. 12-Dec. 1. 54th Ann., New York Soc. of Ceramic Arts. For members. Mediums: pottery, ceramic sculpture, ceramic tiles & murals, enamel. Entry cards due Oct. 22. Roff Key-Oborg, Chairman, 113 Waverly Place, New York 11.

**NORFOLK, VA.**, Norfolk Museum of Arts & Sciences, Feb. 3-24. Irene Leache Memorial 4th Ann., Contemporary Va. Oil & Water Color. For artists born in, residing in or temp. located in Va. Mediums: oil & watercolor. No fee. Jury. Prizes \$300. Entry cards & works, Jan. 21. Mrs. F. W. Curd, 724 Boissevain Ave., Norfolk 7, Va.

**OMAHA, NEB.**, Joslyn Memorial, Dec. 1-31. 5th States Exhibit. Soc. of Liberal Arts. For residents of Neb., Iowa, Kan., Mo., Colo., & So. Dak. Mediums: oil, watercolor, prints & drawing. No fee. Jury. Privilege of one man show for oil & watercolor 1st hon. mentions. Cards & works due Nov. 11. P. H. Grammann, Dir., Joslyn Memorial, 22nd & Dodge, Omaha 2, Neb.

**PALM BEACH, FLA.**, Norton Gallery, Nov. 11-Dec. 2. Exhibit of Soldier Painting, sponsored by Palm Beach Art League. For soldiers stationed at Army Bases in Fla. Mediums: oil, watercolor, tempera, prints, etching, drawing. No fee. Jury. Prizes. Entry cards & works, Oct. 1-Nov. 1. Norton Gal. & School of Art, Pioneer Park, W. Palm Beach, Fla.

**PHILADELPHIA, PA.**, The Print Club, Nov. 23-Dec. 14. Philadelphia Print Club's 17th Ann. For Philadelphia artists. Mediums: etching, engraving, xylograph, lithograph & woodcut. Jury. Prizes. The Print Club, 1614 Latimer St., Philadelphia.

**ST. LOUIS, MO.**, City Art Museum, Nov. 17-Dec. 17. 5th Ann. Missouri Exhibition. For residents of state & within 50-mi. of border. Mediums: oil, watercolor, sculpture, graphic arts, crafts. No fee. Prizes. Works due Oct. 23-30. Dorothy Heritage, City Art Museum, St. Louis 5, Mo.

**YOUNGSTOWN, OHIO**, Butler Art Institute, Jan. 1-27. 11th Ann. New Year Show. For past & present residents of Ohio, Pa., Va., W. Va. & Ind. Mediums: oil & watercolor. Jury. Prizes. Entry cards & works, Dec. 9. Sec'y, Butler Art Inst., Youngstown, Ohio.

**WASHINGTON, D. C.**, Corcoran Gallery, Mar. 17-Apr. 10. 55th Ann., Soc. of Washington Artists. For artists of D.C., Md. & Va. Mediums: oil & sculpture. Fee: \$1 for non-members; Jury. Medals & cash prizes. (Dates for receiving wks. later.) Lee Attkins, 4712 Wis. Ave. N.W., Washington, D. C.

**WORCESTER, MASS.**, Worcester Art Museum, Feb. 14-Mar. 17. Artists & Craftsmen of Worcester Co. For residents and persons who have lived in W. County. All mediums. No fee. Jury. No prizes. Entry cards due Jan. 12; works, Jan. 16. Louisa Dresser, Worcester Art Museum, 55 Salisbury St., Worcester 2, Mass.

### SCHOLARSHIPS

**GUGGENHEIM MEMORIAL FOUNDATION:** Post-Service Fellowships of \$2,500 for one year's research or creative work in fine arts will be granted to scholars and artists in the armed services; available for use after discharge from service. For U. S. citizens 25 to 40 yrs. Candidates must present plans for proposed study. Applications should be filed as soon as possible. Henry A. Moe, Sec'y, Gen'l John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17, N. Y.

**RIDGEWOOD, N. J.**, Gerald Loele Brookhurst Scholarship of \$500 will be awarded by the Ridgewood Art Ass'n for study in an accredited art school. Candidates must be U. S. citizens, under 25 yrs. of age, residing in New Jersey. Contest closes Nov. 2. For prospectus: Mrs. C. N. Whitson, Chairman, 412 Overbrook Rd., Ridgewood, N. J.

**POSITION AVAILABLE:** Young woman for publicity promotion, public relations, with outstanding printing arts company to handle relationships with art world. Salary \$4,000 to \$5,000. Permanent. Give details, Box No. BBN, c/o American Artist, 330 W. 42, New York 18.

BULLETIN BOARD continued on page 39



*For the Artist of the Future*



**WINSOR &  
NEWTON INC.**

31 UNION SQUARE WEST  
NEW YORK CITY

**ARTIST'S COLOURS & MATERIALS**

*The Hughes Owens Co., Ltd. Montreal, Ottawa, Toronto and Winnipeg: Canadian Agents.*

**NEW AMERICAN STUDIO BOOKS**

**BERNARD LAMOTTE**

(Oil Printing and  
Brush Drawing)

Interpreted by Louis Gauthier. A new book on the technique of oil painting and brush drawing by the artist made famous through his paintings for Capehart Radio and his innumerable wash drawings for advertising and book illustration. Fully illustrated with Lamotte's work and the modern masters. 8 plates in color.

**\$2.50**

**WATER COLOR PAINTING**

*By Adolf Dehn*

Already in its second edition the popular book on how to paint in water color by this leading contemporary American watercolorist is destined to become a standard work. 8 color plates.

**\$2.50**

**PASTEL PAINTING**

*By Gladys R. Davis*

How to paint in pastels. This book by a leading American exponent is also profusely illustrated and is a pocket history of pastel painting through the ages. 8 color plates.

**\$2.25**

**DRAWING FIGURES**

*By George Guisti*

Based on classical training, Guisti demonstrates in his book, the fundamental rules of proportion and shows their application in modern drawing and technique. Old and modern masters are illustrated.

**\$2.25**

**STUDIO, 381 FOURTH AVE., NEW YORK 16**

*Here is an old trusted friend!*



**THAT MAKES YOUR WORK  
NEATER, EASIER, CLEANER**

*None other than*

**ARTGUM**  
BRAND

**ERASER and CLEANER**

The ORIGINAL and STANDARD. Used by artists and in school rooms for half a century

1. "ARTGUM" is a surface cleaner with a light touch.
2. "ARTGUM" is friable—has no deteriorating content.
3. "ARTGUM" contains no grit.
4. "ARTGUM" doesn't abrade the surface of paper.
5. "ARTGUM" doesn't smudge.
6. "ARTGUM" doesn't dim ink lines or delicate imprinting.

*Insist on the original and standard*

**THE ROSENTHAL CO.**

45 EAST 17th STREET, NEW YORK 3, N. Y.



*H. B. TSCHUDY*

**Artist and Curator  
of Contemporary Art Uses**

**STRATHMORE**

Herbert Tschudy has packed at least six successful careers into his amazing life. He was already an architect when he decided to be a painter. He spent twenty years in the West doing portraits of Indians... fifteen years as the busy Curator of Contemporary Art at the Brooklyn Museum. On West Indian expeditions he did under-sea studies of marine life, and has served on Natural Science expeditions for illustrative purposes. His water colors, black and whites, and landscape oils have been exhibited from coast to coast.

A distinctive artist with a thorough knowledge of his craft, Mr. Tschudy naturally chooses Strathmore because he finds it suitable to his various techniques. YOU, too, can work with ease, speed, and efficiency on Strathmore.



Write for Free Sample Book, showing the complete line. Strathmore Paper Company, West Springfield, Mass.

Paper is Part of the Picture

**STRATHMORE** ARTIST PAPERS & BOARDS

## Notes and Footnotes

### Our Cover

The Glackens drawings on the Cover were selected from a huge pile of sketches of people who passed the windows of the artist's Washington Square studio. The plate is a section of a much larger sheet, and the figures are reproduced at exact size of the originals.

### Una Johnson

Miss Una Johnson, Curator of Prints and Drawings of The Brooklyn Museum, appears on our pages for the first time, with an article on Mary Cassatt.

She did her undergraduate work at the University of Chicago and completed her Master's degree at Western Reserve University in Cleveland. In 1939, Miss Johnson traveled in Europe on a Carnegie Grant for research in art.

Since coming to The Brooklyn Museum, Miss Johnson has been responsible for several important exhibitions and, among these, the notable Emil Ganso show of last year. As a writer and compiler, she prepared the *Ambroise Vollard* catalogue published by Wittenborn and Company, 1944. This book is considered to be the finest catalogue available on the enterprising publishing activities of this celebrated French promoter of the Moderns.

### It's Black

Tintoretto, considered by his contemporaries to be their greatest colorist, was once asked to name his favorite color. "The most beautiful of all colors," he said, "is black."

### Too Much Hue

An over-exuberant employment of vivid hues (in a painting) minimizes the effectiveness of the colors at our disposal, just as a bombastic flood of loud oratory leaves little opportunity for subtlety or for timely accents.—Richard Guggenheimer in "Sight and Insight."

### It's All in the Gravy!

Speaking of color, Dean Cornwell declares that, "A great colorist is known for his gravies and his sauces. It really isn't very difficult to cook a good beefsteak properly; the real test of a master cook is the gravy or sauce to go with it. The gravies are the sauces that flavor all other colors on the canvas."

### William Blake Said

"Painting, Poetry and Music are the three Powers in man of conversing with Paradise, which the Flood did not sweep away." Will the atomic bomb perhaps be more thorough than the Flood? Ed.

### Salutory Portrait

In 1930, Charles Hopkinson, of Boston, painted Justice Oliver Wendell Holmes' portrait. "That isn't me," Holmes said, when it was finished, "but it's a damn good thing for people to think it is."

### Good News for Illustrators

Good news for all illustrators is the creation of the Joint Ethics Committee organized by the Art Directors Club, the Artists Guild, Inc., and the Society of Illustrators.

This coalition marshals the prestige and opinion of the most authoritative groups in the business of producing and selling pictures for publications and advertisements. Its purpose is to develop a code of fair practice in artist-buyer relations and to render a variety of services for the artist's protection and advantage.

Its first enterprise is the publication of the *Official Directory of American Artists and Illustrators*. This is expected to contain the names of all accredited artists on the northeastern seaboard, together with the type of work done and the official designation by the artist as to where and how he wishes to be reached. The *Official Directory* will be supplemented from time to time by additional listings to keep it up to date.

A central telephone service has been established, to which the art buyer may at any time resort in order to reach artists in emergency, during vacation times, etc.

The cost of those services to the artist is \$5, which he pays for his listing in the *Directory*. (The buyer also pays \$5 for his copy of the *Directory*.)

The Joint Ethics Committee emphasizes that this is a strictly non-profit service for the benefit of artist and buyer alike. Regular meetings of the Committee will deal with grievances or differences between artist and buyer. Legal counsel is being retained to assist in this work.

The Committee also announces that their activities are but the beginnings in a far-reaching program to promote the highest possible ethical standards and create better practical working conditions for all.

William H. Schneider is chairman of the Joint Ethics Committee. James D. Herbert is secretary. Headquarters are at 128 East 63rd Street, New York 21, N. Y.

### Illustrators! Any Objection?

Russell Cowles, in his article, is quoted as defining a painter as one who thinks only of the picture plane and an illustrator as one who forgets its existence.



## Notes and Footnotes

### Scrambled Identification

The following verse by the late Frederick Dorr Steele voices the plaint of three artists (the third is also Associate Ed. of A. A.): Said Norman Rockwell to Rockwell Kent,

"Why do we have our mail mis-sent,  
Haven't we trouble enough anent  
That woodcut historian, Norman Kent?"

### One Way

There is more than one way of "burning the mortgage." In July, the Carmel Art Association [California] initiated a unique plan for lifting the mortgage on their building. They advertised the sale of Associate Memberships at \$5, plus the expectation of acquiring by raffle one of more than 100 pictures by its artist members. These included oils, pastels, water-colors, lithographs and etchings—pictures that rivaled those shown in the Association's best exhibits.

### Is Your Wife Starving?

The true artist will let his wife starve, his children go barefoot, his mother drudge for a living, at seventy, sooner than work at anything but his art.

G. B. Shaw

### One in Twenty

Much hokey has been written about the model profession and what a lucrative one it is. The percentage of those who are qualified to become models, according to Marion Meredith, in charge of Art Center's photographic division, is about one in twenty. The really successful form a much smaller minority. The principal reason for the success or failure of models is because most of them trip over that 8-cylinder word, "photogenic." Some girls who are really quite beautiful do not look so in photographs. Others whom you would never suspect of being photogenic become beautiful to the camera's eye. It is only the carefully trained movie scout or specialists such as Powers, Conover and Miss Meredith, who possess that power of discernment.

Baker's Dozen

### Adventure

"No man can go far who never sets down his foot until he knows the sidewalk is under it. No man has earned the right to intellectual ambition until he has learned to lay his course by a star which he has never seen—to dig by the divining rod for springs which he may never reach."

Justice Oliver Wendell Holmes in *Yankee from Olympus*



There is always a General Pencil to do the style of drawing or technic you wish to create. As in the above drawing, four pencils were used, each to achieve a different effect. Try these pencils and convince yourself of their quality.

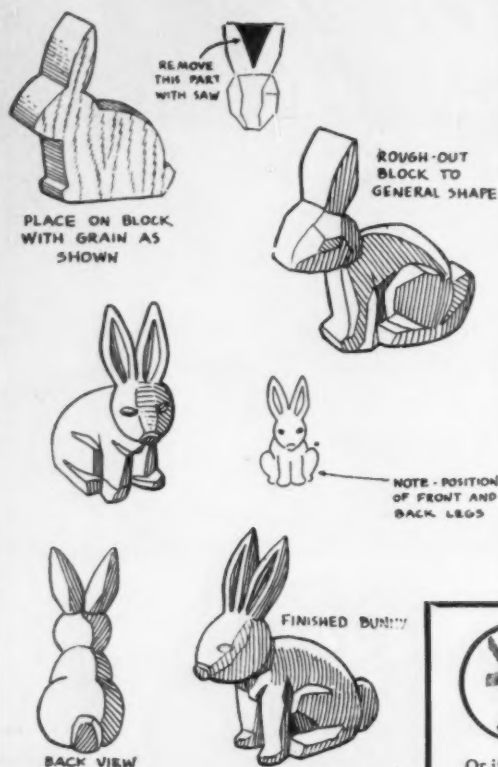
KIMBERLY DRAWING PENCILS 22 Degrees (6B to 9H)  
Tracing 1-2-3-4 and Extra B Layout Pencil.  
GENERAL'S FLAT SKETCHING PENCIL 2B-4B-6B  
GENERAL'S CHARCOAL PENCIL 2B-4B-6B  
KIMBERLY GRAPHITE STICKS, Square or Rectangular 2B-4B-6B

Write Dept. A. for free trial pencil or stick; or if unavailable at your dealer, send \$1.00 for assortment of 1 doz. (prepaid) of your selection. (This offer good only within U.S.A.)

Makers of Fine Pencils since 1859  
**General Pencil Company**

67-73 FLEET STREET JERSEY CITY 6, N. J.

## How to make a RABBIT



## WHY RAISE RABBITS?

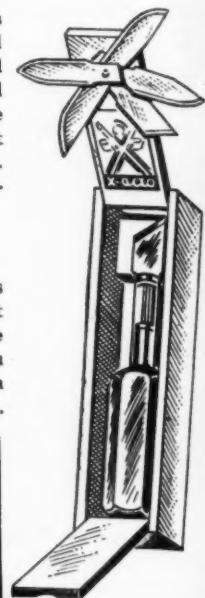
Whittle Them! It's So Easy With X-acto!

**SCALPEL-SHARP, INTERCHANGEABLE-BLADE KNIFE  
DOES EVERY CUTTING JOB QUICKER...AND BETTER**

Nature's rabbit output may be prolific, but yours can be *terrific* with an easy-cutting, sure-control X-acto Knife. Just follow these directions prepared for you by a famous whittling expert. You'll find X-acto always sharp, always ready, with just the right blade shape for the most delicate or difficult cutting job. Shown here is No. 80 Whittling Set. Knife and assorted blades in wooden chest. Complete, \$2.

### NEW WHITTLES' HANDBOOK

It's ready! The new 32-page X-acto Whittler's Handbook, with many helpful suggestions about things to make and how to make them. Twenty-five clever animal projects, carefully diagrammed so you can't go wrong. Send 10c for a copy . . . and have a lot of fun! X-acto Knives and Knife Chests 50c to \$5.



**X-acto** <sup>\*</sup>KNIVES  
& TOOLS

Buy where you see this sign. At your Hardware,  
Hobby, Gift Shop

Or if not available, write direct to X-acto Crescent Products Co., Inc.  
440 Fourth Avenue, New York 16, N. Y.

\*Reg. U. S. Pat. Off.

New... and right to a "T"

Headline and all  
hand-lettering with  
No. 0 pen.

Introducing (right) Drawlet Pen No. 0. A new and  
ideal size for thinner lines and smaller lettering  
. . . the latest of 20 different Esterbrook points  
for every job.

Smooth

—Easier to work with, preferred  
by professionals.

Clean

—Ink flows evenly without blotting.

Sharp

—Strokes uniform and clean.

### Try No. 0 FREE

We will be glad to send you a  
No. 0 for your use. Simply mail  
your request on your business  
or school letterhead.

The Esterbrook Pen Co., Camden, N.J.

**Esterbrook**  
LETTERING PENS

THE ESTERBROOK PEN CO., CAMDEN, NEW JERSEY. The Brown Brothers, Ltd., Toronto, Canada







# *American Artists Group Publications*

---

## BOOKS

---

### GIST OF ART

*by John Sloan*

### A BIOGRAPHY OF EILSHEMIUS

*by William Schack*

### ARTISTS SAY THE SILLIEST THINGS

*by Guy Pene du Bois*

### THUS FAR

*by Harry Wickey*

### ARTISTS IN MANHATTAN

*by Jerome Myers*

### JOHN STEUART CURRY'S PAGEANT OF AMERICA

*by Laurence Schmeckebier*

### AS SOLDIERS SEE IT

*by Ft. Custer Army Illustrators*

## HOW-TO-DO-IT SERIES

### ANATOMY FOR ARTISTS

*by Reginald Marsh*

### HOW I MAKE WOODCUTS AND WOOD ENGRAVINGS

*by Hans Alexander Mueller*

### A COURSE IN SCULPTURE

*by William Zorach*

### PICTURE FRAMING

Modern Methods of Making and Finishing  
Picture Frames

*by Edward Landon*

### SILK SCREEN PRINTMAKING

A Manual on the Art of Serigraphy

*by Harry Shokler*

---

## ILLUSTRATED MONOGRAPHS

---

- |                           |                        |                     |
|---------------------------|------------------------|---------------------|
| 1. John Sloan             | 2. Rockwell Kent       | 3. Thomas H. Benton |
| 4. Max Weber              | 5. Waldo Peirce        | 6. Stuart Davis     |
| 7. Eugene Speicher        | 8. Edward Hopper       | 9. Alexander Brook  |
| 10. Gladys Rockmore Davis | 11. Kuniyoshi          | 12. Bernard Karfiol |
| 13. Charles Burchfield    | 14. John Steuart Curry | 15. William Zorach  |

## AMERICAN ARTISTS GROUP CHRISTMAS CARDS

*... the Christmas Cards you've been reading about! ...*

AMERICAN ARTISTS GROUP, Inc., 106 Seventh Avenue, New York 11, N. Y.

# c e r a m i c s

by



Ruby Lee Schiwetz, of Texas, is an artist who should be more widely known in America. Her own state has already acclaimed her, by the Dallas Museum's acquisition of seven of her ceramics for its permanent collection. Her *Steer Rider* won the Museum's Purchase Prize in 1944.

Mrs. Schiwetz's interests are practically monopolized by animals, for which she confesses a sentimental feeling. Asked to comment on the pieces reproduced here, she has given the following descriptions of their color and, for the benefit of fellow craftsmen, has added some shop talk about her technical processes.

"The *Pony with the Saddle* is a peach and plum glaze original for a four-piece mold. *Baby Camel* is a gray-blue tan and jade enamel in a mat glaze, original for a two-piece mold. *Turanian* (one from Turkestan who wears a turban) is slip decorated in chinese blue and white with a borax glaze. It is an original model for a five-piece mold. The *Circus Horse* is a white and jade mat glaze, original for a four-piece mold. *Show Horse* is a fancy decoration in underglaze colors, designed for a three-piece mold and to express a fluid medium. *Star Gazer* is blue and tan. It is the original model, designed for a five-piece mold. *Mule Colt* is white, the original model designed for a six-piece



Ruby Lee Schiwetz modeling her latest piece, "The Goddess of Fertility"



mold. The animals are from six to ten inches in height." (These are the seven animals now in the Dallas Museum.)

"*Pistol Packin' Mama*, is twenty-four inches high. The cow girl is astride a brown and white pinto pony, against a clump of cactus flowers in full bloom. The sarape thrown over the girl's shoulder, the horse's mane, and the decoration on the wide sombrero all repeat the same delicate coloring of the cactus flowers.

"My *Steer Rider* is made of refractory clay," continues the artist, "and was fired at 2100 degrees F. The clear feldspathic glaze was sprayed on thickly. The underglaze decoration was painted on and some sgraffito work also applied. The feldspathic glaze was sprayed on thickly again and fired a second time at the same temperature. The surface has a jewel-like quality in color and finish and the surface pattern is skillfully handled. The rider's chaps are a deep amethyst color, as if months of cattle herding had weathered the leather.

"*Lady Godiva* was constructed in the same manner as *Steer Rider*. It is intended to represent the epitome of vanity in some women. The easy grace of the figure, playing her hands through her hair, the self-assured

*Pistol Packin' Mama*



## RUBY LEE SCHIWETZ



look, and the fact that she would enhance the beauty of her body by choosing a donkey to ride instead of the pretty fabled white horse—all explain her. This was designed so a mold could be made from it to be slip cast. The burro's proud, dappled-gray body is covered with a saddle blanket of peacock blue and orange, and the same carrot color of a lighter hue is repeated in the lady's hair.

"I used the formula for Terra Cotta which was developed at the Massachusetts Institute of Technology, eventually substituting local Texas clay and other materials. I prefer a combined clay, and I like to spray the glaze on the ceramics, and fire them only one at a time. The ceramics must not become wet while the glaze is being applied. And they must have plenty of time to dry before touching. This applies to slip cast pieces as well. In my home-constructed kiln, I never fire anything less than four to five hours with the pilot light

on to let all the steam escape before it reaches the boiling point. This is the time for a low temperature glaze after the main burner has been turned on. The kiln should cool for at least six hours or overnight before it is opened.

"I make all of my glazes in a home-made ball mill. It is run by an electric motor. The two small churns have a layer of round flint rocks, walnut-size, which fill the mill one-fourth full. The powdered glaze materials are mixed with enough water to make a creamy mixture, and the glaze is ground for one hour. Then it is screened through 120-mesh screen."

Mrs. Schiwetz is the leader of a lively group of ceramists in Houston. She devoted much of her time during the war to service men and women interested in the arts. She and her husband, E. M. Schiwetz—who is a watercolorist—are the nucleus for much art activity in the Lone Star State.

Glory H. Morris

*Lady Godiva*

*Steer Rider*



¶ I know but little about Russell Cowles the man. My personal acquaintance with him is limited to a few hours of an August afternoon when I talked with him in his studio home in rural Connecticut where he spends his summers.

But that little is a great deal. Because Cowles, a quiet mannered man, has a unique gift for clarity in thought and utterance. You sense at once that he is a person of all round cultural attainments. You are not surprised to learn that he is college trained (a graduate of Dartmouth); that he won the coveted *Prix de Rome* and lived in Italy for five years as a Fellow of the American Academy in Rome; and that, still exploring, he journeyed to China, Japan, Egypt and Greece. That, plus his art study at the National Academy of Design and the Art Students League, is his training background.



# Russell Cowles

AN INTERVIEW BY  
ERNEST W. WATSON

Cowles says he resented college, but isn't sure that at least some of it wasn't good for him. The years in Rome appear to have been truly constructive. That is not always the experience of *Prix de Rome* men. So often the dead hand of classicism has lain too heavily upon the shoulders of young aspirants ever to be shaken off. But Cowles somehow was able to receive the Academy's blessings while resisting its hypnotic authority. Indeed, he calls his Rome experience one of the richest of his life, but adds, paradoxically, that it took ten years to get over the effects of it.

At any rate he has emerged—as he must have entered—an original, creative man; a profound student of art and of life, with the rare ability (among artists) of expressing *both* in his environment as well as in his pictures.

In the remodeling and decorating of his century-old stone house in New Milford, for example, he has revealed his extraordinary good taste. In the building of his huge timbered studio he has displayed a considerable knowledge of architecture. His crafts skill is seen in several fine pieces of furniture that he has designed and constructed.

These “applied arts” attainments may seem to have little to do with Russell Cowles’ accomplishment as a painter, but I think they do in fact have significance as background in the study of a man whose progress has been marked by unusually orderly and logical development. In my opinion, a man of such completeness is likely to have an especially trustworthy vision of his work in relation to the world in which he lives.

It is not my purpose to present an extensive outline of Russell Cowles’ career, instructive as that might be. All I shall attempt is to record some of the impressions I gleaned in my visit to his studio last summer.

On his easel at the time was the start of a second version of *Adam and Eve*, different in some essentials from the first painting of that subject, shown here in halftone, yet designed upon the same general plan. Three small studies, two in oil and one in pastel, represented the preliminary graphic study for his final 40 x 50 canvas. These two Adam and Eve pictures and a few others done during the past year constitute a new “period” in the evolution of Cowles’ painting philosophy.

This latest phase is characterized by (1) a stronger sense of the picture plane and (2) a color approach in flat masses which almost ignores light and shade. Each of these two viewpoints presupposes the other for, as Cowles says, “When you paint in flat color areas you seek a color equivalent for modeling, achieving the necessary definition of form through line. And lines, defining contours, even in the distance, tend

HALFTONE REPRODUCTIONS COURTESY  
KRAUSHAAR GALLERIES



AUTUMN WIND BY RUSSELL COWLES

*This canvas is reproduced by courtesy of Encyclopædia Britannica Collection of Contemporary American Painting*

to pull everything back to the surface of the canvas. Lines may also play an added role in enriching and emphasizing the rhythmic pattern of the picture. Considered in an abstract sense, you are playing flat color areas against a pattern of line."

If you will study the *Adam and Eve* pictured here, Cowles' meaning should be clear even though color is lacking in the reproduction. Note the outlines freely used throughout and the extremely flat painting of the principal color areas. "Modeling by means of light and shade, in the traditional method of painting," says Cowles, "tends to break up a picture so that objects are in danger of becoming too important, impairing the concept of the picture as a whole, as well as destroying the simplicity and effectiveness of the color areas."

This is no new theory, as we all know. Cézanne spent an entire lifetime experimenting with deep space through color relationships, with strict regard for the picture plane, that is, the surface of the canvas. This philosophy is opposed to the ideal of space as expressed through three-dimensional modeling, the sculptural concept. "The modern painter," explains Cowles, "creates a sense of deep space by superimposing one color

area upon another, with inter-related and interlocking shapes. When this is successful he achieves total picture space even though individual objects be as flat and two-dimensional as theatre scenery. Of course they should not give the beholder such an impression, but should take on a feeling of solidity by color and placement."

Continuing, "Whether painting is called a visual art because it represents something seen or, as our modern friends would perhaps prefer, because it is something to be seen, it is in any case an arrangement of colored shapes on a flat surface. How these colored shapes relate to the world of reality and what effect they have because of their particular pattern on the eye and mind of the beholder, that is the whole problem."

"I have said that these colored shapes are arranged on a flat surface. If that were all, I would take an adjective from this word 'surface,' and describe the effect as superficial, which is at once the limitation and the possible charm of what is commonly called, or damned, by the word 'decorative.'"

"I referred a moment ago to the relation of these colored shapes to the world of reality. This real world





CONNECTICUT FARM

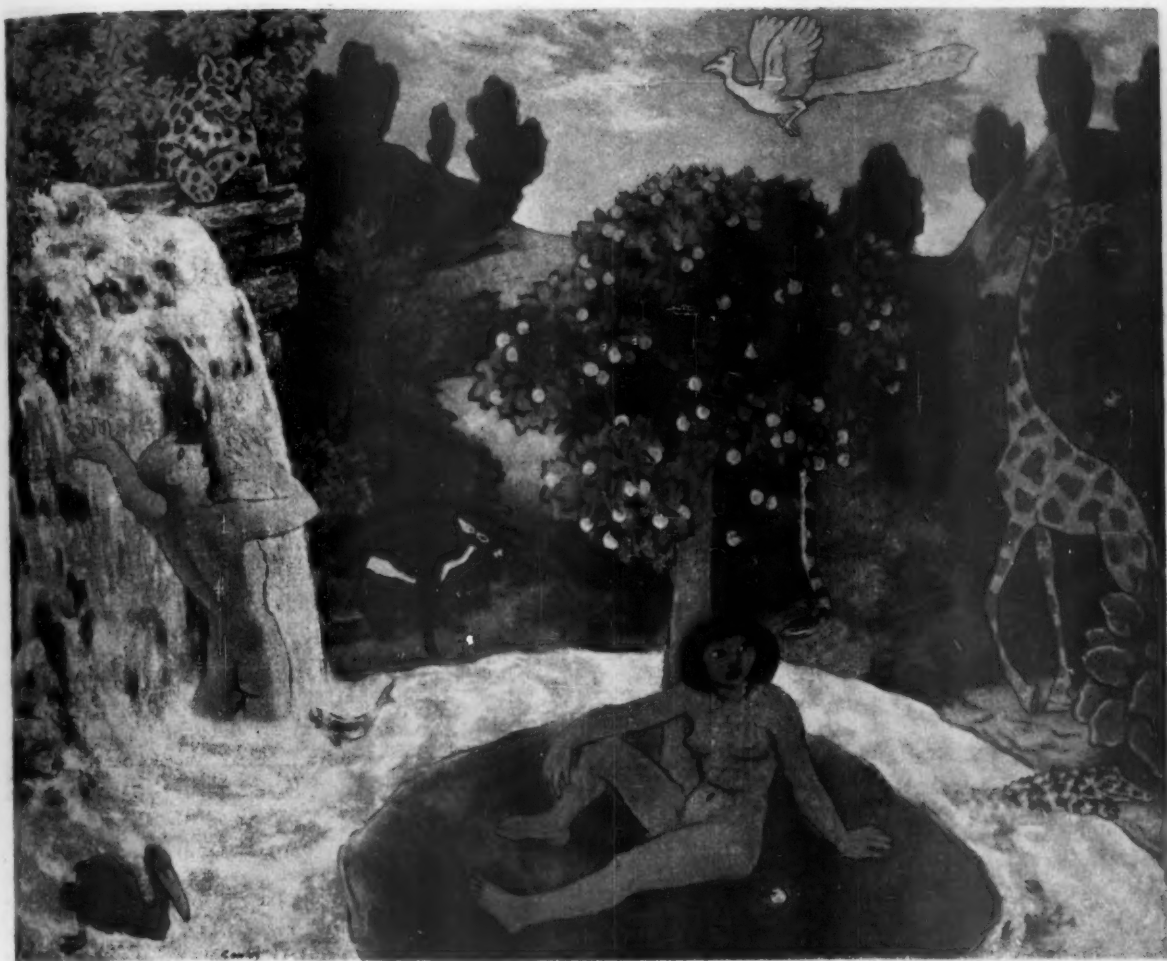
# BALLET GIRL



is three-dimensional in contra-distinction to our picture surface which is two-dimensional. It is the space of astronomy, physics, solid geometry. Now to a painter *space is the matrix of reality*. The control, the manipulation, the organization of space in relation to the picture surface lies at the heart of the art of painting. This I must assert categorically. Should a painter deny it he would thereby class himself as either a decorator or an illustrator, the former thinking only of the picture plane, the latter forgetting its existence.

"This discipline of space underlies all great painting from the Chinese masters of T'ang and Sung, to Giotto, to El Greco, to Cézanne. It does not endeavor to realize on the canvas the three-dimensional or 'deep' space of the physical world. Such imitative painting, where the frame is like an open window onto the world outside, eats away the picture surface. The aim, on the contrary, is to preserve this surface. Art is all a matter of relationships, and in this instance it is the relation of 'deep space' to the canvas surface. It is a paradox.

"Deep space," as Cowles has said, "is mystical. It can be achieved," he declares, "through light and shade, the approach of Rembrandt and El Greco. Or by color, as in the work of Cézanne and Matisse. Combine both approaches and you achieve vulgarity. A painter must decide what direction he will take; he cannot go two or three different ways at the same time. His choice is an outcome of his spirit and his work, but whatever



ADAM AND EVE

WOODLAND MAGIC WICHITA MUSEUM

his choice, something must be sacrificed. Monet, for example, sacrificed form for the sake of light. All great style stems from economy of means."

I have said that Russell Cowles' canvases of the past year or so represent his emergence into a new painting philosophy. If such recent pictures as his *Adam and Eve* and *Saint Francis*—not yet exhibited—seem to the casual observer a dramatic shift from one ideal to another, those who have been familiar with this painter's career realize that these recent works signal, rather, a more complete flowering of a philosophy that has been maturing for many years back. Cowles is not a man to jump impulsively from one "style" to another for the sake of being up to date. His progress is by evolution, not revolution. You can be certain that whatever looks new in his work has been incubating inside for a long time. His is a deliberate spirit.

But Cowles does not consider art primarily an intellectual procedure. "It is altogether an expression of the spirit," he will tell you, "and intuition is the chief guide when it comes to the actual painting. The intellectual contemplation takes place in between times and serves to clarify the issues involved."

At any rate, in his work we see today's revelation foreshadowed by canvases produced during the past several years. *Autumn Wind*, for example, was painted in 1937. That picture certainly anticipated the swing toward his latest manner. If *Autumn Wind* appears out





ELEPHANTS

THE BROOK



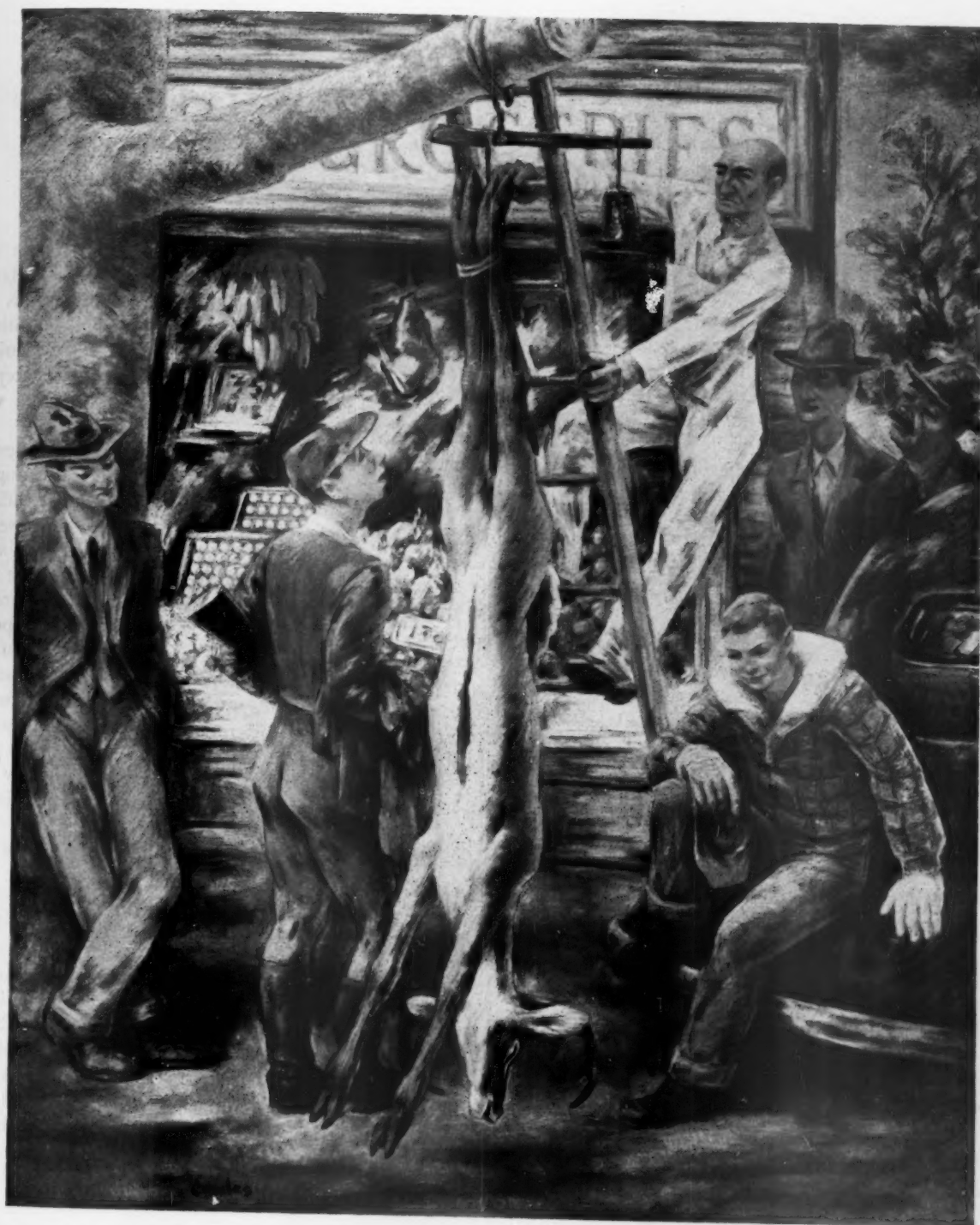
of place chronologically, its seeming paradox is explained by what I have just said about the slow evolution of this artist's painting philosophy. At the same time we note in recent work an occasional throwback to the approach of former days—*Elephants*, for example. In this canvas, executed in 1940, the illustrative motive is dominant; it does not show the intent that conceived *Happy Hunters*, painted at about the same time, which is specifically in the "organization-of-space-in-relation-to-picture-surface" period. *Connecticut Farm*, a 1941 production, is a Cowles' "modern" but not as advanced as *The Brook* done in 1943.

Russell Cowles' interests encompass a wide variety of subject matter. In addition to landscape, he has painted portraits, nudes, anecdotal genre and animals. He is an impeccable draughtsman. In his nature painting he has never been content to copy nature. "Nature," he says, "is ever full of hints, but indeterminate and indecisive. That is nature's charm; she leaves the job to the artist so that his painting is an exchange between him and nature. His canvas should be *his* work of art."

Since, today, Cowles' approach to painting is through color rather than black and white, he does not resort to monochromatic underpainting which, he says, is especially adapted to the sculptural concept of form. For the same reason, he uses charcoal less and pastel more for preliminary studies.

When it comes to "good painting," Russell Cowles is a traditionalist. He insists that underlying the swift processing of fashions in art, of changes in style or content, there must always remain the tradition of good painting. "And good painting," says Cowles, "means discipline as well as an eager enthusiasm. It is not a stunt."





HAPPY HUNTERS

Courtesy Kraushaar Galleries

# The Graphic Art of Mary Cassatt

UNA E. JOHNSON

Curator of Prints and Drawings, The Brooklyn Museum



GIRL SEATED A dry-point by Mary Cassatt. (10¼ x 6¾ inches) The Brooklyn Museum

Mary Cassatt came of a wealthy and cultured Philadelphia family whose French and Scottish forebears immigrated to America in the seventeenth century. In defiance of the united disapproval of her family, she decided to become an artist and, in 1868, at the age of twenty-one, already having experienced the limitations of this country's art schools, she embarked for Europe.

Devoting all of her time and energy to the study of art, she traveled first to Italy, then to Spain, Belgium, Holland and finally settled permanently in Paris. Her unusual intellectual grasp of the problems and achievements of the old masters, her critical sense and unerring judgment concerning her own efforts and those of her contemporaries served her well. They also served her many friends who, at the close of the nineteenth century, went to Europe to collect works of art. The Havemeyer collection and other fine American collections owe much of their distinction to the judgment and taste of Mary Cassatt.

Her own paintings, pastels and prints are forthright, well-composed and free of sentimentality. Her technical command of the media in which she worked was disciplined, but technique to Mary Cassatt was never an end in itself. It has been remarked that her work forms "a link between the freed realists of the mid-century and the form-seeking groups of 1890-1900."

The first time Mary Cassatt exhibited an extensive group of her paintings and prints was at the Durand-Ruel Galleries in Paris in April 1891 when she and Camille Pissarro held a joint showing of their work. Her graphic work drew from Pissarro the enthusiastic comment in a letter to his son: "It is absolutely necessary, while what I saw yesterday is still fresh in my mind, to tell you about the colored engravings she is to show . . . at the same time as I . . . the result is admirable, as beautiful as Japanese work, and it's done with printers' ink!"<sup>1</sup>

As early as 1877, at the invitation of Degas, Mary Cassatt had exhibited her paintings and pastels with the Impressionist Group in Paris and was the only American artist to prominently be connected with the early Impressionist movement. Unlike her fellow countrymen who went to Paris, joined the academic art schools and worked in the approved conventional man-

ner, Mary Cassatt was entirely self-taught. She was attracted to and later influenced by Degas and Manet, the "modern artists" of the period. The obvious distinction and experimental character of her paintings, pastels and prints gave her, as an American, an unique position among her fellow artists who not only accepted but greatly respected her as a *confrère* identified with Impressionism in France.

Degas, one of the most exacting artists of this period, had a definite influence upon her work. In draughtsmanship, which Mary Cassatt found her most difficult problem, Degas' criticisms caused her to concentrate her efforts on the mastery of drawing. In 1879 she began her long and fruitful experiments in the graphic arts. To overcome all lack of precision she drew directly from the model in etching, soft-ground and drypoint. Because of its straightforward method she came to prefer drypoint. "In order to impose upon herself absolute precision in drawing she adopted this medium which excludes all trickery and inexactitude. She wished to draw on copper with a steel point so that the plate might betray every trace of her mistakes."<sup>2</sup> How well she mastered the art of drawing may be noted in the drypoints that were executed from 1889 to 1899. The prints of this period not only rank among her best work, but also are "among the finest works of the kind produced to date by an American."

In the company of Degas, Mary Cassatt visited the large Japanese exhibition held at the Beaux Arts in 1880. What they saw there profoundly influenced the subsequent work of both artists. Soon after, and as a direct result of the Japanese exhibition, Mary Cassatt produced her first color prints. A combination of drypoint and aquatint (fine grain), they reflect a new understanding of form and color harmony. All unimportant gradations of tone and modeling with line achieved by the use of etching or soft-ground were discarded. While her first inspiration was derived from the Japanese print, her sense of complete honesty never permitted her to copy any style. The quality of her work and the distinction of her color and forms were due entirely to her own creative ability and impeccable taste.

Because of her original style in which line was an important factor, she never followed completely the Impressionist movement. Among her most impressive prints, and ones that show her use of line and sure sense of composition, are the series of ten color prints in drypoint and aquatint completed between 1891 and 1892. In them, line is reduced to a minimum, but every line is expressive and necessary. Her color areas are handled with extreme taste and skill. The printing accomplished by the artist with the assistance of a professional printer, named Leroy, has the appearance of

<sup>1</sup> Pissarro. Letters to his son, Lucien. Pantheon Books, Inc., N. Y. p. 158.

<sup>2</sup> Segard. Mary Cassatt. p. 86.



LA TOILETTE *A drypoint and aquatint  
in color. By Mary Cassatt (1855-1926)*





**COIFFURE** (circa 1892) Drypoint and aquatint printed in color. (14 $\frac{3}{8}$  x 10 $\frac{1}{2}$  inches) The Brooklyn Museum. One of Mary Cassatt's most successful prints from the series of ten printed by the artist and her printer, M. Leroy. Mary Cassatt insisted that the name of her printer appear on this series

a delicate watercolor wash rather than a printed surface. The casual subjects, commonplace enough in themselves, the fitting of a gown, a woman bathing, sealing a letter or merely sitting in a tramway, take on elegance and distinction in her prints. Mary Cassatt's figures, never stilted or academic, are genuine and definite personalities who possess dignity, charm and sympathy.

As to the technique employed in her color prints, Mary Cassatt has written of it in several letters. One addressed to Frank Weitenkampf, dated 1906, reads in part: "I drew the outline in drypoint and laid on a grain where color was to be applied, then colored 'à la poupée' (poupée—the little rag doll with which the color is applied to the plate). I was entirely ignorant of the method when I began, and, as all the plates were colored by me, I varied sometimes the manner of applying the color. The set of ten plates was done with the intention of attempting an imitation of Japanese methods. Of course, after the first plate, I tried more for atmosphere."<sup>5</sup> Another letter concerning technique written to Mr. Avery states still more fully: "I have sent with the set of my coloured etchings all the 'states' I had, I wish I could have had more but I had to hurry on and be ready for my printer when I could get him. The printing is a great work; sometimes we worked all day (eight hours) both as hard as we could work, and only printed eight or ten proofs in a day. My method is very simple. I drew an outline in drypoint and transferred this to two other plates, making in all three plates, never more, for each proof. Then I put an aquatint wherever the color was to appear in the proof. . . . if any of the etchers in New York care to

<sup>5</sup> New York Public Library Print Collection.



**CHILD IN A BONNET** Transfer lithograph (20 $\frac{1}{2}$  x 16 $\frac{3}{4}$ ) The Brooklyn Museum. One of three lithographs by Mary Cassatt. Lithography had little appeal as a medium to the artist. In this print is shown all the characteristic surety in the use of line, and the adequate statement of the artist's finest drawings

try the method you can tell them how it is done . . ."

Pissarro comments briefly on her use of color: "Before leaving Paris I went to see Miss Cassatt. I watched her make color prints of her aquatints."<sup>6</sup>

It is to be noted that in a considerable number of Mary Cassatt's prints she used a combination of soft-ground and line etching or drypoint and soft-ground, the soft-ground being used for shading. Soon, however, soft-ground was supplanted by aquatint. Printed always in small editions, probably never more than twenty-five, her entire graphic output was something over two hundred prints of which over one hundred are drypoints. A number of her compositions exist only in proofs, as in the Avery collection at the New York Public Library. Aside from her color prints, her work usually was printed in sepia ink. Mary Cassatt executed but two prints in the lithographic medium which apparently held little appeal for her. The first, entitled *In the Opera Box*, and dated 1898, was pulled in only five proofs. The second, a transfer lithograph, *Girl in Bonnet*, exists in three known impressions. One printed in brown is in the Brooklyn Museum's collection, another is owned by the Metropolitan Museum, and a third is in a private collection.<sup>6</sup>

Mary Cassatt seldom forgot the inherent significance of her subject. Principally a painter of figures (a portrait painter), she always chose natural, intimate surroundings. Her work was resolute and thoughtful, lucid yet restrained and poised. While her motif was restricted, her range of expression was wide.

<sup>6</sup> Brooklyn Museum Print Collection.

<sup>6</sup> Pissarro. Letters to his son, Lucien. p. 164.

<sup>6</sup> Information from Mrs. Adelaide Breeskin, of the Baltimore Museum, who has ready for publication a definitive catalogue on the graphic work of Mary Cassatt.



**IN THE TRAMWAY** (1893) Pencil drawing for color print. (circa 14 x 10 inches) Harris Whittemore Collection on loan to the Baltimore Museum of Art. The drawing shows a detailed sketch of the three main figures; the figure at the extreme right is only suggested, while the windows and bridge are definitely noted



**IN THE TRAMWAY** Drypoint, first state of three. The Avery Collection, New York Public Library. The three figures of the drawing (left) have been transferred directly to the plate, while the figure at the left has been eliminated to strengthen and simplify the composition



Left: **IN THE TRAMWAY** Second state of three. The Avery Collection, New York Public Library. In this state, a fine aquatint ground carries the color inks. Probably three plates have been necessary to achieve the color combinations in this composition



Right: **IN THE TRAMWAY** Third and final state (14 5/16 x 10 1/2 inches) The Brooklyn Museum. Color in the aquatint areas is clear, comparable to the soft tones of a watercolor wash. The view of river, shoreline and bridge, shown in the original sketch, is added to the plates in the third and last state, giving depth and character to the print. Influence of the Japanese print is evident. This print is one of a series of ten printed by the artist with the assistance of a professional printer, M. Leroy



William

Glackens

### As an Illustrator

BY EVERETT SHINN

In my opinion William J. Glackens is the greatest draughtsman this country has produced. I know of no other American artist who has equaled his extraordinary ability as an interpreter of contemporary life.

Throughout his distinguished career, Glackens made thousands of drawings. At the end of a working day, his studio floor was literally covered with them. Frequently, he made studies of the same subject in different mediums. These were done with lightning speed and repeated many times, until he had become so familiar with his subjects he could place them in his pictures without even referring to the sketches. Often I entered his studio to find him painting on his canvas, oblivious to the sketches that lay forgotten under his feet. And that, I believe, is the clue to his greatness as a draughtsman. He made his drawings to work out problems in line and form; and it was this unconscious, unaffected striving for truth that endowed his work with such penetrating power and rugged beauty. Examination of the drawings and illustrations here reproduced will, I think, reveal these qualities, though final proof could come only to those fortunate enough to see a large collection of them.

Glackens found his subjects in the teeming, sprawling Metropolitan populace: street urchins at play under the shadow of Brooklyn Bridge or engaged in a snowball fight in Washington Square, shop girls and factory workers, bums on the Bowery, crowds at Coney Island and Central Park in holiday mood—these and many others were all grist for Glackens' mill. His magic pencil caught the humor, the pathos, the romance of the contemporary scene as did that of Forain, Daumier and Gavarni of another day.

His pen bored with uncanny precision into the very souls of all his characters. It pronged them on its point and whirled them into life. Like a hypodermic needle, the black fluid probed and filled the veins, built bones and clothed his people, motivated them and gave them purpose. His characters seem to have been self-born.

Only the touch of genius could impart this vivid, glowing purpose. In our memory they are living beings—actualities to be met in a walk on any street. The present living seems to be an echo of Glackens' translations.

If historians of the future wish to know what America of city streets was like at the turn of the century, they have only to look at these drawings. Glackens mirrored life and reported it realistically. To prove that a pulse beats in his pen lines, I would have liked to reproduce here one particular drawing he made for a *Collier's* cover. The scene, Madison Square at the intersection of Broadway and Twenty-third Street. Many artists designate crowds in massing smears; in Glackens' drawing each individual forms the mass. Here, in this picture, just one figure is static, furtive—a dapper pick-pocket. Under the shield of an arm, his searching hand is sorting over the contents of the woman's handbag. One feels in the sight of this petty theft a desire to yell "Thief!" or quickly acquaint the club-swinging policeman, not ten feet away, that dirty work is afoot. If Glackens had left no other samples of his work, this one drawing would be sufficient evidence that he was, and is, the greatest American draughtsman.

When Glackens arrived at the Philadelphia Academy in the early eighteen nineties, he was equipped with a natural ability to draw—not, to be sure, in the rigid academic fashion of drawing expected by his instructors, exponents of European orthodoxy of plaster casts and frozen poses by models in life classes. Since attendance was not enforced, Glackens and his friends—John Sloan, George Luks, James Preston and myself—spent more time learning art by *indirection* than by formal instruction. The Academy, in fact, did little more for us than to serve as a kind of club. We all used to haunt the art galleries and study the work of current illustrators. Glackens, discerning from the beginning, introduced us to the fine qualities to be found in the work of Charles Keene and Alfred Du Maurier from whom he derived much inspiration. He also led us in admiration





*Illustration by William Glackens, in mixed media: carbon pencil, tempera and wash*

of the robust art of Thomas Eakins and Winslow Homer, at a time when most American artists and art students were trying to emulate the superficial tripe of the Paris Salon.

Glackens found the real beginnings of his career in the art departments of the Philadelphia newspapers. This was the day of the artist-reporter, when assignments were given out by the editors with orders similar to those handed the news photographers of today—"Cover that fire on Locust Street" or, "There's been a brawl downtown—go out and make a drawing; but remember, it's got to make your deadline."

Sometimes, all four of us (Glackens, Sloan, Luks and myself) would be sent to cover the same event—each of us assigned to do a particular feature. If a crowd was involved, Glackens usually handled this end, for none of us, as I have said, could do a crowd quite like Glackens. The editors considered it his specialty. Seldom did we make sketches at the scene, but back at our drawing boards we put memory to work.

Glackens was our pacemaker in all this. When we

needed "a shot in the arm" to lift our flagging interest in our work, a glance over Glack's shoulder would send us back to our boards with renewed energy and inspiration.

Unlike the rest of us, he never grew excited, tore up his drawings or raved. Instead, he was constant and mild; his voice was low-pitched and, by temperament, he was perennially happy. Always charitable, both in his opinion of others and in his generousities, he inspired friendships. He was even and balanced—qualities which smoothed down his tempestuous friends on many occasions.

I want to say right here that whatever of merit the rest of us produced in subsequent years, we owe, in no small measure, to the example and informal teaching of our friend, William Glackens, who taught without uttering a word of advice.

It was while in Europe with Robert Henri, in 1895, that Glackens discovered Manet for himself. The powerful black and white character of this French painter's work was grafted on Glackens' style, but was com-



WILLIAM  
GLACKENS

*Above and below: two preliminary studies in carbon pencil for an illustration*



*Two studies of a moving figure. Notice how successfully Glackens has caught the unselfconscious gait of his subject*



*Dramatic illustration (1918) by Glackens, exhibiting his powers of composition. All of the movement gravitates the beholder to the exciting drama unfolding on the after-deck*

*Preliminary study in carbon pencil for finished illustration in pen and ink, opposite*







Above: An illustration by Glackens, in several media. In all of his work, even where tone is employed, it is the line element that creates the life spark. Notice the stance of the central figure in opposition to the girl leaving the room—how the turn of her head returns the action to the two secondary figures and the disarray of the bureau. Even the motto on the wall plays a subtle part, for this drawing was titled on the back in Glackens' own hand: "The Generous Mr. Dean"



Another illustration that displays Glackens' interest in character study. The original of this pen and ink reveals clearly the preliminary lines in blue pencil—described in the text



Another Glackens illustration in which several tone methods support the line. Notice how effectively the empty chair in the foreground gives an illusion of depth. The major characters here are foiled by lesser ones, but each seems to be a definite personality. The tonal recession in this drawing is another mark of Glackens' mastery

All drawings courtesy  
Kraushaar Galleries

pletely assimilated in a talent mature enough to absorb influence without becoming imitative.

When the Spanish-American War broke out, Glackens was sent to Cuba to do a series of drawings for *McClure's* magazine. The success of this commission established the artist as a front-rank illustrator. The drawings he sent his editor from the front make an interesting comparison with those done in the two World Wars since.

With the showing of *The Eight* at Macbeth's in 1908, Glackens began to devote himself more and more to his painting. Though he continued to do illustration, it came to be only incidental to his work as a painter. A fair income derived from the sale of his pictures, plus a private income, made it possible for him to operate more independently than most artists—an enviable position he used only to further his art.

Glackens used a variety of media for his drawing. While engaged in newspaper illustration, he developed a strong line in pen and ink, made more subtle in later years by the substitution of a fine, pointed sable brush for the steel pen. When he moved on to do magazine illustration, the halftone process was available to him. For his tonal work he used wash and tempera, charcoal and carbon pencil, and, sometimes, mixed methods in which all

Continued on page 37





# THE WATERCOLOR PAGE

Presenting Herbert Tschudy ★ number 3 in a series



Born in Plattsburg, Ohio, in 1874. Studied, Art Students League of New York. In 1905, began career as natural science illustrator, staff of Brooklyn Museum. Curator of Contemporary Art, Brooklyn Museum, 1920-1936. Represented in Brooklyn, Santa Fe, Antioch College Museums; also in State collections, Warsaw, Poland, and Sofia, Bulgaria. Member, AWCS.

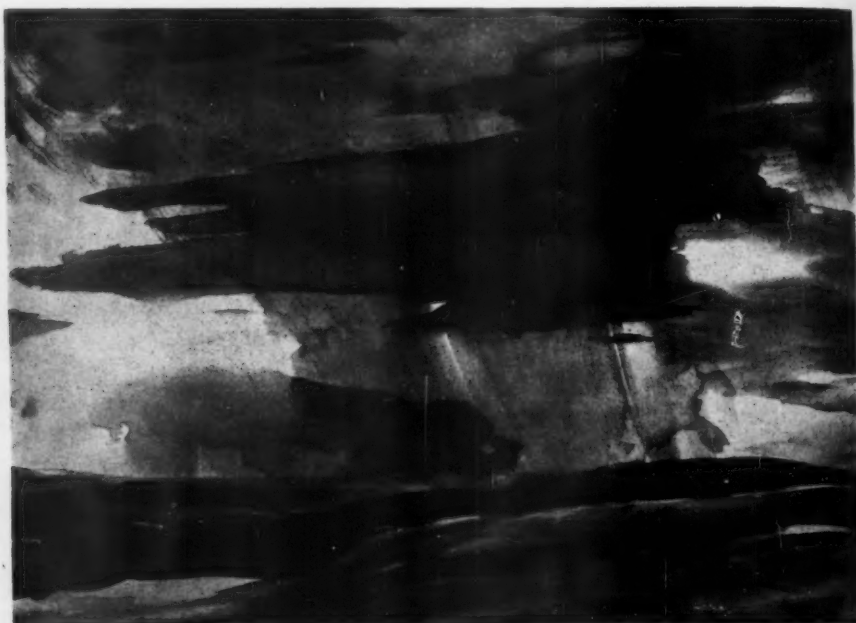
Herbert Tschudy has been a prominent exhibitor in watercolor exhibitions for many years. As a curator, he built up one of the finest collections of contemporary watercolors in the United States at The Brooklyn Museum.

On visiting him in his studio recently, we asked some leading questions about his own methods, as he placed a representative collection of his watercolors on an easel for us to look at.

Their freshness and simplicity attracted us. How had he arrived at such directness? Mr. Tschudy explained that he had begun his career as an illustrator for natural science, where an obligation to match expertly nature's colors had developed in him a facility for handling color washes. While attached to field expeditions, Tschudy began painting landscape in his off-hours, which led ultimately to his abandoning his work in ethnology to devote himself to independent painting. He explained that he particularly admired the English watercolorists, Turner, Girtin and Cotman.

It was a study of their work and the simplicity of their methods that caused Tschudy to develop a similar direction. Like the 18th century masters, he uses a medium paper, both in weight (110 lbs.) and surface. For pigments, Tschudy limits his palette to a few good, permanent colors. These are: vermilion or rose madder, cadmium yellow pale, yellow ochre, permanent blue, cobalt blue, burnt sienna and ivory black (sparingly). His brushes are medium-sized red sable, augmented by a fine flat bristle used for painting skies.

His method of painting is varied to suit his subject; many of his recent



"Coming Storm" A Watercolor by Herbert Tschudy (15 x 20 inches)

watercolors were done from oil sketches made in the field. Tschudy believes he can record fleeting light effects, on the spot, more successfully in oil than he can in watercolor, but from such notes he prefers to paint his final composition, indoors, in the lighter medium. Many years of making watercolors directly from his subject have given him the experience needed to work from notes.

Usually, Mr. Tschudy works from the top of his paper down, first wetting the entire surface to remove the excess sizing and letting it dry completely before starting to paint. A few basic lines are plotted on his paper, either in charcoal or a very light red; if the latter is used it is kept very thin and applied with the brush. Large washes of color are next applied to effect a correct relation between the color of the sky and the ground area—especially the foreground. Details are added to the larger forms, but these are sparingly chosen. If the painting has been done out-of-doors, Tschudy attempts to complete it at one sitting, believing that further work only tends to complicate and reduce the essential freshness. (In this connection, we shall find some opposite opinion from equally able painters as the series continues.)

It was rather interesting to hear Tschudy stress a point shared with Ferdinand Warren. Since it is an ideal for many watercolorists, we are glad to repeat it: *Do not be afraid!* This fearlessness, says Tschudy, is essential to developing authority with the brush and in capitalizing on those happy accidents and forms resultant

from direct washes applied with vigor.

For final accents, Tschudy frequently mixes a wash of burnt sienna and permanent blue. This combination produces a very rich, dark tone, which, due to its neutral temperature (the combination of a warm and cool color), will combine happily with any other color previously applied. Tschudy points out one danger in its use, however. It should be used for accents only, for if used in large patches it has a tendency to become opaque; if the artist relies on it too heavily, it means he has failed to make his first washes of warm or cool color dark enough.

*Coming Storm*, reproduced here in monochrome, was selected for reproduction because it presents so convincingly the artist's methods just described.

Large washes of color, graduated in intensity and drawn with sensitive regard for the perspective of the moving clouds, have combined to produce a spirited rendering of dramatic sky over a stretch of Kansas prairie. Notice how unencumbered these washes are; how transparent the cloud forms. Attention is directed to the contrasts of hard and soft edges which contribute so much to the effectiveness of this simple but difficult subject.

Mr. Tschudy made one further significant statement regarding the permanence and validity of watercolor as a medium when he said, "After handling thousands of pictures during my museum career, I am glad to go on record by saying that I consider the average watercolor to be as permanent in color as the average oil!"



For Everyone



The Outstanding

## SASCHA MAURER



Twenty years of Sascha Maurer's rich contribution to American Poster Art has done much to place his name high upon the roster of our important advertising artists. He has won several prizes and awards in national competitions with his powerful Sports-and-Travel posters and his work has been frequently shown at the Annual Art Directors Exhibitions as well as being reproduced here and abroad. But Maurer's success in the Commercial Art Field has not prevented his becoming recognized in the Fine Arts Field also. He paints watercolors which are admired by lovers of fine art in exhibitions such as the American Watercolor Show, the Allied Artists, etc.

He is a member of the Audubon Artists, The Society of Illustrators, the Rockport Art Association, the Artists Guild and the American Artists Professional League.

### EXHIBITION NOTE

A group of recent water colors by Sascha Maurer will be shown at the Argent Galleries, 42 W. 57th St., from October 16th to 27th, 1945.

NOTED AMERICAN  
WATER COLORIST  
AND  
ILLUSTRATOR  
USES

*Grumbacher Finest*

## WATER COLORS FOR ARTISTS

Writing of his use of Grumbacher Artists' Material, Mr. Maurer says: "Experimenting for years with different makes of colors, I have found that Grumbacher Finest Water Colors are the answer to the water colorist's prayer. They retain a brilliancy which makes them a delight to work with. I also find them highly efficient in airbrush work."

*Sascha Maurer*

COLOR  
CARD  
FREE  
UPON  
REQUEST



Send us the name of your local artist material dealer and we will mail you gratis a monograph reprint about the work of Robert Philipp, N.A. (with 2 full page color plates).

A recommended list of thirty-five most favored shades in whole tubes are available at your favorite artists' material dealer. Insist upon Grumbacher Finest Water Colors for Artists. Your dealer can supply them.

## M. GRUMBACHER

470 West 34th Street  
New York City

179 King Street, W.  
Toronto, Canada

BRUSHES

ARTISTS' MATERIAL

COLORS



## TAUBES' page

**SEND YOUR QUESTIONS** to Frederic Taubes, prominent American painter and authority on technical matters. He will answer them personally if a self-addressed, stamped envelope is enclosed. Questions of general interest will be printed on this page. Address Mr. Taubes c/o American Artist, 330 W. 42nd St., New York 18, N. Y.

### COPAL ONCE MORE

In my article on copal in the September issue of *AMERICAN ARTIST*, I stated that, during the past century or so, this resin was unjustly maligned by many writers of art manuals, and that I have set out to brighten up its tarnished reputation. The value of copal for industrial use was recognized long ago. But the formulation which the painter may safely employ differs radically, of course, from formulations used for industrial purposes.

That I am gathering forces which will bear out my contention is obvious. Being first of all a painter, I am not adept in conducting scientific investigations of complex nature. I do, however, know the properties of copal and its behavior, from having had my hands and arms in it up to the elbows. I, for my part, do not require chemical tests to detect whether one compound tastes (and behaves) like liquor and another like water. But in taking up the cudgels for copal, it is necessary that I give my specific reasons for preferring it to its more popular rivals. And so, before I call on my authority on the subject of natural resins, Mr. Charles M. Ferri, research chemist of the American Gum Importers Laboratories, I shall first voice my arguments against the old stand-bys—mastic and damar, the soft resins.

The value of these soft resins (especially damar) for varnishing is indisputable. To repeat it once more: They protect the paint film from all kinds of atmospheric attacks, and damar does not yellow or crack. In case of partial or total disintegration, or when a painting needs cleaning, soft resins can be easily removed. The only danger which a soft resin varnish entails is that, when applied too early on a painting carrying glazes, it will incorporate itself with these glazes. Needless to stress that, under such a condition, the glazes will become quite fragile. The other drawback of the soft resin is that in time it will disintegrate; and a painter cannot very well continually be restoring the varnish of his paintings, as ties are replaced on a railroad track, especially if he should live on the Atlantic Seaboard and the painting to be varnished should be on the Pacific Coast—as an ambulant varnisher he would have a hard life.

A more serious consideration arises when the resin is incorporated with the body of the paint, in other words, when it is used as a component of the painting medium. It goes without saying that the durability of such a com-

ponent is of utmost importance. But here I quote Mr. Ferri, who has a word on the subject:

"It is generally known that copal varnishes form harder and more durable films than soft resin varnishes, such as prepared from gum damar or gum mastic. The reason for this is that copal is more reactive than the other two resins; it undergoes certain chemical changes which cause it to polymerize while drying in air.

"As a rule, copal varnishes manufactured for industrial purposes give a yellower film; this, however, does not hold for copal products prepared from highest grade gums under the slack-melt process. Moreover, varnishes formulated for the use of the artist would

naturally have an entirely different composition.

"The following experiments bear out these claims: A number of painting media and volatile varnishes were flowed on tin-plated panels and allowed to air-dry for about eight weeks. The panels were then tested for: (1) hardness, (2) color, (3) resistance to cold water, (4) resistance to boiling water, (5) solubility in mineral spirits. In all these tests, varnishes and painting media containing copal showed greater durability (resistance to weathering) and the color was as good as that of media prepared with damar. (Data on findings will be sent on request. Please enclose a self-addressed, stamped envelope. Editors)

### TAUBES QUESTION AND ANSWER DEPARTMENT

*Mr. P. A., Montclair, N. J., Miss J. J. H., Los Angeles, Cal., and Mr. R. A. S., Bridgeport, Conn., all sent me questions touching on the same problem: Winning prizes at art exhibitions. I shall try to elucidate on these problems as they present themselves to me in the light of my experience. Here are the questions: Are the prize-winning paintings usually the most meritorious in an art exhibition? Are art juries motivated in their decisions by nothing else than the quality of the work? What accounts for the fact that some painters are persistent prize winners, although their work does appear insignificant?*

*To these I answer:* It is perfectly true, the portentous phrase that an artist "has been awarded" sounds as if some supreme authority had dispensed the laurels with just consideration to the brilliant and deserving. However, as my correspondents already seem to suspect, we live in an imperfect world, indeed, where a throw of the dice often thwarts the resolve of the gods. Of course, a prize does not necessarily indicate the greatness of a work of art. Sometimes the judgment of the jurors is sound, and sometimes their compass is set by sheer incompetence. It is also impossible to answer collectively and categorically whether all the decisions are justified. As in all things human, many incongruous and heterogeneous elements decide the issue of winning prizes—good and bad taste, favoritism, impartiality, and many other imponderabilities of a purely psychological nature. As to the importance of persistent prize winners, I counsel my correspondents to look up the names of the favorites of the past generations. Remember them? Hardly anyone does. However, as long as the prizes roll around, they are quite handy in persuading a prospective customer that in buying a

prize picture he is making a sound investment.

*Mr. O. F., Pasadena, Cal., writes:* The genuine cerulean blue being an expensive pigment, I wonder what substitute one may use for it.

*Answer:* Behold this: "Philip, Count of Flanders, ordered Michel Coxie of Mechelin, to make a copy for him of the famous painting by Van Eyck in Ghent. He copied it extremely well, but he could not obtain an azure as fine as that in the original. So they sent to Titian, who was in Venice, for some of a natural azure which is found in Hungary, and which was formerly very easy to procure before the Turks were masters of that province. And so the blue for the drapery of the figure cost 30 ducats." (From the writings of Pacheco, Velazquez' father-in-law.)

Likewise, behold this: "I give you this urgent advice, to make an effort always to embellish with fine gold colors, especially the figure of Our Lady, and if you wish to reply that a poor person cannot make the outlay, even if you were not adequately paid, God and Our Lady will reward you for it, body and soul." (Cennino Cennini—written in 1432.)

Now, if one's means do not equal those of the Count of Flanders, and if he is not as pious as Signor Cennini, he may mix white lead, ultramarine, and viridian green to obtain the tint of cerulean blue; he may also be assured that the results will be not the same.

*Mrs. A. C., Denver, Col., asks:* Tube colors are often quite runny. How can I obtain a stiff paint?

*Answer:* Either squeeze your paint on an absorbent paper (such as newspaper) which will drain the oil from it, or add some dry pigment and grind it into the paint with a stiff palette knife.



HUMBLE HOME

*A Watercolor by Fredéric Whitaker*

22 x 30 inches

We asked Mr. Whitaker to give us some facts about his picture. He writes:

"This watercolor was painted on rough, watercolor prepared board, in my studio, from a similarly finished smaller painting 11" x 15". This is in line with the practice I have been following lately; namely, of working out my pictures in small size and then making larger paintings from the more successful ones only.

"The small-scale painting was sketched in pencil directly on the watercolor board, at the scene. Notes were made on the sketch itself as to the desired colors, and the color was applied in the studio a day or two later while the scene was fresh in my mind. The picture represents the home of an old negro in Stroudsburg, Pennsylvania. I was first attracted by the large patch of sepia color formed by the house in shadow, and the picture was built around that spot of color. The foreground represents an old dump on which grew every conceivable kind of weed, in utter confusion. The gray outhouse at the right was moved over, in drawing, from a spot about 50 yards away to its present position, to make a good composition. The large red-violet tree behind the house was actually yellow and all other trees and leaves were green. The Autumn colors were deliberately introduced to emphasize and harmonize with the aforementioned sepia patch. The colors of the houses in the picture are about the same as in the actual scene. I haven't yet figured out why anyone should build a house with one whole side devoid of windows, but it was very attractive from an artistic point of view."

Frederic Whitaker will be featured in a one-man exhibition of his watercolors at the Grand Central Galleries, from October 30 to November 10.

*The Editors*



# TAUBES'

## AMATEUR PAGE

### *Oil Painting for the Beginner*

Not long ago, Henry W. Levison, of Cincinnati, Ohio, a prominent expert on paints for the artist, wrote me a letter from which I quote:

"One of the most valuable parts of your book, *Oil Painting for the Beginner*, is the space devoted to color handling and mixing. I have found so many painters and aspirants who have handled colors for some time but are nevertheless quite unaware of the essential color properties and qualities of the pigments they use. Hence, the exercises which you recommend as leading to sensible handling and mixing of colors are indispensable matters of primary education. Never before have I seen this method so effectively presented in print; color mixing is a most difficult thing to explain to anyone, and apparently it has never occurred to many students to find out first the possibilities and properties of each color before trying to achieve specific results."

To say the truth, until receiving this letter I was not fully conscious of the widespread ignorance of a system which I have been advocating with vociferous energy for years: *Learn about the nature of your tools and materials before starting to use them.* It is, however, one of the great fallacies of our popular methods of art education to thrust a brush into the hand of the novice and let him set sail on the wings of inspiration. There seems to be a belief that the less a student knows about the snares that await him, the greater his "inner freedom."

Of course, it is the false prophet of the so-called modernism who has, through his esthetic hocus-pocus, encouraged that type of fallacy. Freedom is wonderful, especially in art, but it is not something one starts with, but something at which one arrives after a hard and treacherous journey.

An immutable part of every art curriculum should be: Before a painting apprentice takes a whack at a subject, he should spend considerable time studying the stuff with which to whack, and thus establish a closer cooperation between himself and his paints and tools.

In limited space such as this, only a fraction of the ideas developed in *Oil Painting for the Beginner* can be suggested. We shall discuss here, and in the second installment (to appear in the December issue), an important elementary tone: Gray.

#### Gray Tones

1. White . . . umber . . . prussian blue
2. White . . . umber . . . viridian green
3. White . . . venetian red . . . viridian green
4. White . . . black . . . yellow ochre
5. White . . . umber

#### Discussion

1. White . . . umber . . . prussian blue

As to the white color, any one to which the student

is accustomed may be used. (I, for my part, prefer white lead; the reasons for this preference have been fully discussed on many previous occasions.) *Burnt umber* is by far more suitable here than raw umber, which is a weaker color yielding a narrower range of tonal values. *Prussian blue* seems to me to be the most useful of all our blues for this particular combination. It yields with white and burnt umber an unusually variegated scale of tones ranging from glacial silvery grays to warm and dull grays. Another valuable quality of these three colors is their excellent drying capacity; in fact, this is one of the quickest-drying teams, hence very valuable in underpainting. A thin application of these three colors will dry comparatively well within twenty-four hours.

Prussian blue is not the only color which may here be used; *monastral blue* (phthalocyanine blue) may serve as a substitute. Even more powerful than prussian blue, it has not the beautiful greenish hue characteristic of the former, also its drying capacity is not as good.

*Ultramarine* is a color of moderate tinting strength. Because of its violet cast, it produces grays of strongly violet hue. *Cerulean blue* is another blue which may be mixed with burnt umber and white. When using this color, however, one should make certain that it is the genuine cobalt color and not a substitute which, as a rule, is prepared from white, viridian green, and ultramarine. Of course, such a mixed "cerulean" blue may—in an emergency—also be used for gray combinations. (As we remember, genuine cerulean color is a cobalt oxide and tin oxide.)

#### 2. White . . . umber . . . viridian green

This combination, which is next in line, produces a much narrower range of grays, in fact only a certain pearl-gray tone quality can be obtained, but such a gray will possess great subtlety.

#### 3. White . . . venetian red . . . viridian green

In optics it is a well-known phenomenon that light rays of complementary colors will cancel one another. Green and red are complementary colors, but since the nature of pigments differs from that of light rays, the resulting mixture of green and red paint (with white) will be gray. When considering a combination of venetian red and viridian green we should at once realize that here a paint of considerable opacity, relatively coarse body, and great tinting strength, such as the red iron oxide, is mixed with a comparatively weak and very transparent paint such as viridian green. However, white color enters into the mixture of these two dissimilar paints and by reducing red to pink, and imparting opacity and strength to viridian green, causes both these colors to turn into delightful grays.

*Note: The second installment of this article on mixing gray tones will appear in the December issue.*

YOUR  
*Christmas Gift*

OF AMERICAN ARTIST WILL BE TREASURED  
AND ENJOYED THROUGHOUT THE YEAR



*CHRISTMAS Gift* SUBSCRIPTIONS  
to AMERICAN ARTIST

SEND TO \_\_\_\_\_ STATE \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
SEND TO \_\_\_\_\_ STATE \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_  
SEND TO \_\_\_\_\_ STATE \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_

**SPECIAL CHRISTMAS GIFT RATES**

*This Offer Expires December 31, 1945*

One Subscription . . . . . \$3.00

Two Subscriptions . . . . . \$2.50 ea.

Three or more Subscriptions \$2.00 ea.

Canada . . . \$3.50      Foreign . . . \$4.00

*Remittance must be in U.S. funds*

**ART**  
for Art's Sake  
OR  
**ART**  
for a livelihood  
**YOU'LL DO BETTER WORK  
WITH A BETTER PENCIL**



**WINNER**  
**Techno-TONE**  
**DRAWING PENCIL**

Whether you are a famous illustrator, successful fine or commercial artist, student beginner or just plain doodler — you will do better work with A. W. Faber's famous WINNER Techno-TONE Drawing Pencil. The soft degrees are ideal for sketching, the harder degrees excellent for special effects. In all 17 tones the graphite is gritless, free of smudge, shine, flake or crumble. And it only costs a few pennies more. What true artist would let a mere pittance stand between him and a really superior pencil! Write for sample—be sure to specify the degree of lead.



**AW. FABER INC.**  
NEWARK, N. J.



**permanent pigments**

**WATER COLORS**  
**Finest Obtainable Anywhere**

**PERMANENCE  
BRILLIANCE  
QUALITY**

34 brilliant hues  
restricted to the  
completely perma-  
nent list.

**FINE Artists Water Colors**,  
of the highest possible quality,  
optimum fineness and uniformity.  
Full tubes, 25¢, 30¢ and 40¢  
**ARTISTS Water Colors, 20¢ each** →  
Artists quality at students prices,  
completely permanent pigments.




Guaranteed full statement  
of contents on every tube  
as specified by A. A. P. L.

For **FREE** booklet of  
technical information, write  
**PERMANENT PIGMENTS**  
2700 Highland Avenue - Cincinnati 12, Ohio



**HURLOCK ROYAL CREST**  
A NAME THAT STANDS PREEMINENT  
FOR UNFAILING SATISFACTION



**ILLUSTRATING AND  
DRAWING BOARDS**

**HURLOCK**  
**HURLOCK BROS. COMPANY, INC.**  
OFFICE & WORKS 3436-38 MARKET STREET PHILADELPHIA  
3435-37 LUDLOW STREET





"WHAT GOES ON!"  
I BELLOWED,

"I might as well use  
a wooden spoon!"

We know how it is, Tom. Blurs and uneven lines and headaches. Use Typhonite Eldorado. How that pencil can draw! Crisp, sharp, dense lines—brilliant and true. No feathering or crumbling in the softer degrees; no grit in the harder degrees. Nice going!

And get this, Tom—Eldorado is dependably uniform in all degrees. A 2H is a 2H today, tomorrow and always! Eldorado is a sweet pencil. Try it! Send for a free Comparison Sample now. Request it on your business or professional stationery, specifying degree.



## DIXON'S TYPHONITE ELDORADO

PENCIL SALES DEPT. 32-111, JOSEPH DIXON CRUCIBLE COMPANY, JERSEY CITY 3, N. J.

### Statement of Ownership, Management, Circulation, etc.

Required by Acts of Congress, Aug. 24, 1912 & Mar. 3, 1933

of AMERICAN ARTIST published monthly, except July and Aug. at,  
East Stroudsburg, Pa., for Oct. 1, 1945.  
State of New York; County of New York: ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Arthur L. Guptill, who, having been duly sworn according to law, deposes and says that he is a Vice-President of the Corporation publishing AMERICAN ARTIST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the name and addresses of the publisher, editor, managing editor and business manager are: Publisher, Watson-Guptill Publications, Inc., 330 W. 42 Street, New York; Editors, Ernest W. Watson and Arthur L. Guptill, 330 W. 42 Street, New York; Managing Editor, Ernest W. Watson; Business Manager, Frederick S. Sly (same addresses).

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given): Watson-Guptill Publications, Inc., 330 W. 42 St., New York; Ralph Reinhold, 330 West 42 St., New York; Ernest W. Watson, 330 W. 42 St., New York; Arthur L. Guptill, 330 West 42 St., New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is \_\_\_\_\_ (This information is required from daily publications only.)

ARTHUR L. GUPTILL, Vice-President

Sworn to and subscribed before me this 2nd day of October, 1945.

THOMAS BARNWELL, Notary Public

(My commission expires March 30, 1946.)

**Rembrandt**  
**OIL COLORS**  
**TALENS & SON INC**  
850 Frelinghuysen Ave., Newark 5, N. J.

# ENLIST ... ENCOURAGE ... STUDENT ENTRIES IN *Fellowcrafters* "ISLAND DESIGN" CONTEST

## PURPOSE OF THIS CONTEST:

- |   |  |  |
|---|--|--|
| a. To promote study and appreciation of authentic island art. | b. To encourage originality and interest in design through presentation of a specific object toward which students can work. | c. To co-operate with the teacher in project planning. |
|---|--|--|



Melanesian Wood Carvings  
Courtesy Boston Museum of Fine Arts

## RULES OF THIS CONTEST:

1. For purposes of this Contest, "island design" shall be construed to be design motifs traditionally developed and used by native inhabitants of islands of the Pacific Ocean, including the Aleutians, Hawaiian Islands, islands of Polynesia, Micronesia, and Melanesia, New Zealand, Borneo and the Celebes, but not excluding any other islands in the Pacific area.
2. Basic theme of entries must be authentic island motifs creatively arranged, re-arranged, re-designed or modified in a manner demonstrating originality, for execution in a specific crafts medium (leather, wood, textiles, clay, etc.), employing the accepted techniques for working that medium. Entry blanks must state medium for which entry is intended.
3. Any student regularly enrolled in any Art or Crafts Class in any public, private or parochial secondary school (7th to 12th grades) is eligible to enter this Contest.
4. Contestants may submit as many design sheets as they desire, but each sheet must be accompanied by separate entry blank.
5. Official entry blank or facsimile thereof giving full name, address, age, school name, and signed by entrant and Art Teacher or Instructor must accompany each entry; contestant's name should not appear on design sheet or sheets entered.
6. Entry blanks will be provided by instructors, or may be clipped from *The Fellowcrafter*. (Please request quantity wanted.)
7. All entries shall be in black drawing ink on 11" x 17" white bristol or mat board, ready for photographic reproduction, with border lines drawn with ruling pen 1/2" in from each edge. Several designs may appear on one sheet.
8. Instructors, curators and other interested adults are urged to encourage research and assist with suggestions, but no teacher, curator or adult shall draw or ink any part of a student's entry.
9. Decision of judges will be final and will be based on:
  - (1) authentic island character of motif
  - (2) degree of creative effort represented by arrangement or modification of island motifs
  - (3) practical suitability of design for execution in medium for which planned
  - (4) artistic value of design as a stimulus to creative effort by other students
10. All qualifying entries become property of Fellowcrafters, Inc. Sincere effort will be made to return non-qualifying entries.
11. 1st prize \$50.00, 2nd prize \$35.00; all other qualifying entries \$20.00 each.

Prize-Winning and Qualifying Entries Will Be Published in Book Form by Fellowcrafters, Inc. As an Addition to the Orange and Golden Book Series.



Oct. 1, 1945—Island Design Contest Opens  
Jan. 31, 1946—Island Design Contest Closes

Fellowcrafters' big, revised catalog is a real help in crafts-in-art. Lists materials, tools, projects, project kits, books and instruction manuals for over 20 crafts.

See **THE FELLOWCRAFTER** for full description of the Island Contest. Ask Fellowcrafters, Inc., Boston or your nearest Fellowcrafters' distributor for copies of the newspaper **THE FELLOWCRAFTER**.



Entry blanks and copies of **THE FELLOWCRAFTER** will be supplied by your nearest Fellowcrafters' distributor. Please tell him how many you want.

**ATLANTA 1, GA.**, Milton Bradley Co. of Ga., Inc., 384 Forrest Ave., N.E.  
**BOISE, IDAHO**, The Book Shop, 319 N. 8th St.  
**BOSTON 15, MASS.**, Gledhill Bros., Inc., 663 Beacon St.  
**BOSTON 16, MASS.**, Fellowcrafters, Inc., 130 Clarendon St.  
**CEDAR FALLS, IOWA**, J. S. Latta & Son.  
**CHICAGO 10, ILL.**, Chicago Craft Service, Craft House, 615 No. LaSalle St.  
**CINCINNATI 2, OHIO**, A. E. Wilde Co., 136 W. 7th St.  
**CLEVELAND 13, OHIO**, Cleveland Leather Co., 1817 W. 25th St.  
**DENVER 2, COL.**, H. R. Meininger Co., 409 Sixteenth St.  
**DETROIT 26, MICH.**, Dearborn Leather Co., 834 Michigan Ave.

**EL PASO, TEXAS**, Foscett Leather Co., 208 So. Stanton St.  
**HONOLULU, HAWAII, T. H.**, N. K. Young Co., 7 No. Pauahi St. (P.O. Box 1556).  
**INDIANAPOLIS, IND.**, Kiger & Co., 52-54 W. New York St.  
**LOS ANGELES 55, CAL.**, Schwabacher-Frey Co., School Supply Division, 736-738 So. Broadway.  
**LOUISVILLE 2, KY.**, Central School Supply Co., 311 W. Main St.  
**NASHVILLE 3, TENN.**, Nashville Products Co., 158 2nd Ave., N.

**NEW YORK, NEW YORK**, New York Central Supply Co., 62 Third Ave.  
**NEW YORK 7, N. Y.**, Warren Sales Co., Inc., 26 Park Pl.  
**OKLAHOMA CITY 2, OKLA.**, Dowling's, Second and Broadway.  
**PHILADELPHIA 6, PA.**, Garret-Buchanan Co., School Supply Dept., 12-20 So. 6th St.  
**PORTLAND 4, ORE.**, J. K. Gill Co., 408 S. W. 5th Ave.  
**RICHMOND 9, VA.**, Flowers School Equipment Co., 327 W. Main St.  
**ST. PAUL 1, MINN.**, St. Paul Book & Stationery Co., 55-57-59 East Sixth St.  
**SYRACUSE 1, N. Y.**, Bardeen's, Inc., 543-45 E. Genesee St.  
**CANADA, TORONTO**, Lewis Craft Supplies, Ltd., 8 Bathurst St.

**Fellowcrafters, Inc.**

130 CLARENDON ST.  
BOSTON 16, MASS.



WHEN YOU WANT  
**SPEED**  
get it with

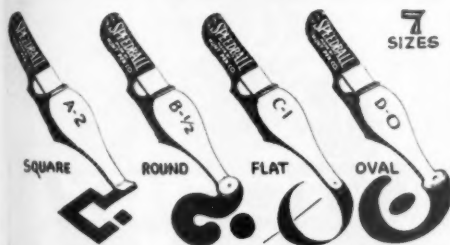


**SPEEDBALL**  
Drawing and Lettering  
**PENS**

Adjustable  
feeders



Speedball revolutionized "speed" lettering, drawing and designing with a series of improved pens devised to produce the various alphabets and strokes in a smoother, more accurate and effortless manner.



"Outstanding tools in any artist's kit"  
A size and style for every purpose

Speedball Pens and  
Speedball inks make  
a Grand Combination

Send a 6¢ stamp for Sample 12x18 Lettering Charts

**HUNT PEN CO.**

Drawing and Lettering with B C D Speedballs in Speedball ink

GLACKENS from page 27

of these appear in one drawing. Red chalk, which he discovered in Paris, was another favorite medium and one he favored for nude studies. Drybrush accounted for some of his finest drawings, especially those made for illustrations. Straight graphite pencil was not a sympathetic medium for him, as he much preferred the rich blacks of the carbon pencil or the elastic range of good charcoal. Watercolor and pastel were used to accent his drawings, to give sparkle to some of his illustrations marked for black and white reproduction. The color instinct of the painter was constantly asserting itself.

One method used by Glackens, seldom encountered today, is the making of a drawing in blue pencil preliminary to a pen and ink rendering. In many of his pen drawings the presence of this framework in blue may be detected. The blue preliminary provided a basis which was sometimes followed closely in the black ink rendering and, at other times, served merely as a general guide. Blue lines "drop out" in the engraver's negative, leaving the black pen lines sharp and crisp, unsoftened by such erasure as is necessary when graphite is used for preliminary layout.

Like most artists, Glackens employed many papers, but he had two favorites. The wrapping paper found in grocery shops in the old days had a beautiful surface for drawing, especially for carbon and chalk. The other was wallpaper sample books. Some of his best drawings in red chalk were done on the backs of these warm-toned papers that possessed just the right "tooth" for his rapid strokes—No. 2946 Wall, and No. 2947 Border, lie under some of his masterpieces!

It would be impossible to exaggerate the importance of Glackens' drawings in the development of his power both as illustrator and painter. We cannot separate the influence of his line, developed through his drawing, from the body of his painting. For though he used color to build form, he depended on line to give it structure. If artists would emulate the example of this inimitable draughtsman, painting would reach a higher level; and if his example and those of others like him are not enough, we need only to look back to the Renaissance to realize that this plea rests on firm and celebrated ground.

#### A New Water Color Society

We have just received an announcement of the organization of the Pittsburgh Water Color Society, which held its first group exhibition of water colors at the J. J. Gillespie Gallery on the 11th Floor of Kauffmann's, in Pittsburgh, October 1-15, 1945.

## TEST Your Knowledge of Modern Painters

1 When was Picasso's first public showing held in America

2 Who was the first modernist to be accepted by the Metropolitan Museum of Art

3 What brand of colors is hailed by contemporary artists as top quality at low cost

If you answered 1911 to Question 1, Cezanne to Question 2—you're right And for hi-score, the answer to Question 3 is.....

*Hi-Test*

COLORS  
by Sargent



Artists "in the know" have discovered by trial that Hi-Test colors have virtually all the fine qualities of the most expensive brands. Yet they're priced at only 1/3 to 1/2 of what you'd expect to pay for oils and watercolors of comparable quality!

The brilliance, smooth brushing quality, tinting strength and permanency of Hi-Test colors are continually checked in the modern Hi-Test laboratory, to assure the uniform excellence of each batch.

Next time you need oil or water colors, ask for Hi-Test! You'll agree—there's a miracle of value in each tube.

PRODUCED BY THE MAKERS OF

*Sargent* FINE ARTS Colors

OILS • WATER COLORS

PASTELS • AIR BRUSH COLORS

and other color mediums for the discriminating artist

AMERICAN ARTISTS' COLOR WORKS, Inc.  
5601 First Ave., Brooklyn 20, N.Y.



**The FRISKET PAPER**  
every Artist and Retoucher  
dreamed about!

Adhesive Coated  
**E-Z-FRISKET**

**A PREPARED FRISKET PAPER**  
always ready for instant use!



E-Z Frisket comes to you prepared with the adhesive already on the back. You simply peel off the protective backing and it's ready for use.

**What it is:** E-Z Frisket is a thin, extremely transparent plastic film coated with a special frisket adhesive.

**How it works:** You easily remove the paper backing that protects the adhesive. You place the frisket film over your drawing or photograph. It instantly and easily adheres to your working surface. You then cut your frisket in the regular way.

E-Z Frisket is extremely strong, cuts easily, makes sharp hair-lines and doesn't curl at the edges. When you are finished you simply peel the film from the copy. There's no cement or residue to remove and copy remains in perfect condition.

**Where to buy it:** Your local dealer should stock E-Z Frisket. If he doesn't—ask him about it.



ask  
your  
dealer  
today

or order direct from

**ARTHUR BROWN & BRO.**  
67 West 44th Street  
New York 18, N. Y.

## AN EDITOR'S COLLECTION

There may be more interesting jobs than editing an art magazine, but I don't know what they are. First of all, there are the little journeys to the homes and studios of painters, illustrators, sculptors and craftsmen. During the past several years I've had the privilege of interviewing more than 150 artists. These visits with America's great and near-great in art constitute, in memory, a storehouse of treasured hours. Last Friday (Sept. 28th), another memory was added to my collection when I spent the best part of a day at the Robert Fawcetts in Ridgefield, Connecticut. As a result, Fawcett, whose illustrations have been appearing principally in the *Saturday Evening Post*, will be featured in our January number.

Robert Fawcett and his lovely wife—artists are expert in the matter of wives—live in an ancient house, which their excellent taste has made into as perfect a home as any man should ever covet. What a pleasure to find myself in such company and such surroundings, talking about many things we most delight in, until the sinking sun heralds the approach of the evening train that must bring our visit to an end.

Another such day was spent, some weeks ago, with Ben Stahl in Westport, Connecticut. Here, also, I was made welcome in a home presided over by a most attractive hostess. Again, the artist's self-analysis as he was plied with questions about himself and his work. There was the pleasure of examining portfolios and paintings, the talk about artists' ways and means. You'll meet Ben in February.

Sometimes—yes, quite often—I am surprised at my editorial desk by visits from the men who drop in on me, frequently, with exciting tidings or things. Douglas Crockwell, for example, stopped by, the other day, with his animated abstractions, two reels of them. We found a projector, and were treated to a unique exhibition of fantasy in motion—Crockwell says still abstractions are now obsolete. These weird creations are much more than a hobby; the artist considers them his really important contribution to the art world, and believes that he is developing a technique which may be taken up with profit by many others. His process seemed pretty complicated to me, but I was assured the thing is fairly simple when you learn the fundamentals.

A surprising number of illustrators, by the way, are monkeying around—they won't like this—with abstractions. Perhaps it is the reaction against the constrictions of commissioned drawings.

Auguste Rathbone appeared at my desk a few weeks ago with some of the most exquisite aquatints I've ever seen. Her subjects are chiefly old world towns, rendered in an original manner—very creative. I couldn't resist having a color reproduction made of one. This will be seen in February, along with others in halftone.

## MORILLA PAPERS

DRAWING  
TRACING  
WATERCOLOR  
CHARCOAL

SOLD BY ALL GOOD DEALERS  
USED IN MODERN SCHOOLS

*Fine Quality Papers at Lowest Cost!*

The Morilla Co., 328 E. 23rd St., N. Y.



**WATERCOLORS**  
are transparent



- **WAX MEDIUM** used with oil colors causes them to dry mat and retain the original brilliance of tones. Use M&B hand primed GESSO PANELS.

- **GESSO PANELS** for oil paint, wax paint, and tempera.

Write for prices.

**M.F. BERNER**

1121 Walton Avenue,  
New York 52, New York

SUPPORT THE



DURING NOVEMBER

# BEACON IN A DARK NIGHT

Safety from the turmoil of life is so surely afforded by the vitalizing interest of a creative art or craft—those who chart the way for eager minds and hands have a responsibility which is both demanding and rewarding. We believe our long experience and the completeness of our service will lighten your load.

EVERYTHING IN  
ARTS AND CRAFTS

Of particular interest at the moment are these current offers.

- ★ "PLASTIK" LACE — best available substitute for goat and calf lacing—in eight attractive colors — per 100 yd. spool \$1.75.
- ★ BILL FOLD KIT #201 — Tooling calf—complete with pattern and "Plastik" Lace \$1.40.
- ★ TOOLING CALF—Large remnants—Black, Brown or Tan \$2.25 per lb.
- ★ BELFAST CORD FOR KNOTTING—Black, White, Red, Green, Blue, and Brown—per ball \$.90.
- ★ METALS—Copper, brass, aluminum, Nu-Gold rapidly becoming available. Send for new price list.

New 1945 catalog on request.  
Mail Order Address

*American Handicrafts*  
COMPANY, INC.

45-49 So. Harrison St.—East Orange, N. J.  
Retail Stores at  
12 East 41st Street—New York City  
915 So. Grand Ave.—Los Angeles, Calif.

We were honored a day or so ago by a visit from Roy Mason, a well-known painter, who lives in Batavia, New York. Mason was in town principally in connection with a watercolor demonstration that he gave, on October 4th, at the exhibition of the Audubon Artists Annual at the National Academy of Design. Roy, by the way, was awarded the Watercolor Medal for a lush hunting subject. Readers will have an opportunity to see one of his brilliant watercolors reproduced in color in our March number, when we are planning a feature story upon his work.

Today—just a few minutes ago—Henry Pitz, Philadelphia illustrator and head of the Illustration Dept. of the Philadelphia Museum School of Industrial Art, signed our guest book. He is a somewhat frequent visitor, since he is at work on a book we hope to publish soon—a book on illustration.

Well, so it goes. An art editor's days are enriched by such visions of creative minds and the companionship of kindred spirits. Who has more fun?

ERNEST W. WATSON, *Editor.*

## BULLETIN BOARD

Continued from page 4

### WHERE TO SHOW

BOSTON, MASS., Institute of Modern Art. Dec. 12-Jan. 12, Annual Members Show. For members only. Mediums: oil, watercolor, drawing, sculpture, ceramics, prints. No fee. Jury. Prizes. Works due Nov. 26. Inst. of Modern Art, 138 Newbury St., Boston 16, Mass.

SPRINGFIELD, MASS., G.W.V. Smith Art Gallery, Dec. 2-23. Springfield Art League, 27th Annual. For members. All mediums. Fee: \$3. Prizes & awards. Entry cards & works due Nov. 19-20. Miss Fanny Childs, 70 Chestnut St., Springfield, Mass.

### COMPETITIONS

ARMY HANDICRAFTS CONTEST: Special Services Div., Army Service Forces, will hold contest open to Army personnel in U. S. Every Army post, incl. hospitals, will send representative works to Service Command Headquarters for regional exhibit, prior to nat'l show at Rockefeller Center, N. Y. C., Feb. 15-Mar. 14. Mediums: All types of materials and craft work. No limit in number of entries. Prizes: purchase certificates. Contact Special Service Officers at your Army Post.

MERCHANT SEAMEN'S EXHIBITION: Corcoran Gallery, Washington, D. C., Dec. 2-26 prior to nationwide tour of 1946 (4th Annual) Merchant Seamen's Show. For merchant seamen of the United Nations. Mediums: oil, watercolor, gouache & prints. Number of entries unlimited. Jury. Prizes: 8 equal prizes of \$100 each. Works due Nov. 1. Mrs. Isabel F. Peterson, Dir., Art Exhibition, United Seamen's Service, 39 Broadway, New York 6.

POSTER CONTEST: The Latham Foundation is conducting its 21st Annual Poster Contest for 7 Groups of amateurs and professionals including men and women in the U. S. Services and art school and college students. Poster entries are invited to offer worthwhile ideas & suggestions on Humane Education and World Peace. All poster mediums. Prizes to be announced. Closing date Mar. '46. For prospectus: John deLemos, Box 1322, Stanford University, Cal.

### TRAVELING EXHIBITS

THE DIVISION OF GRAPHIC ARTS of the U. S. Nat'l Museum maintains seven traveling exhibits illustrating the various processes of the graphic arts for the use of schools, colleges, public libraries, museums and other organizations that are interested in "How Prints are Made." For information write to: U. S. National Museum, Division of Graphic Arts, Washington, D. C.

# Glorious Colorful Christmas Gifts



## Decorate Fabrics with Prang Textile Colors

YOU can make an unlimited variety of gifts that will have the deep, rich colors of an exquisite hand blocked textile from a Museum group, by using Prang Textile Colors. And they may be washed or dry cleaned, as these permanent colors do not fade or run.

The "Do It Yourself" booklet is full of inspirational ideas, and carefully worked out instructions that show you how easily and inexpensively you can glamorize anything made of cloth with these gay, permanent colors.

Send for this booklet!

"DO IT YOURSELF"—illustrated in 4 colors, filled with countless clever ideas and designs for fabric decoration. Tells you just how to proceed. Send today—only 25c. Also included FREE—folder of new designs for stenciling.

Dept. A-8



THE AMERICAN CRAYON COMPANY  
1705 HAYES AVENUE SANDUSKY, OHIO  
NEW YORK SAN FRANCISCO DALLAS





# ETERNA

**OIL COLORS by DEVOE**

Give you strength, brilliancy and permanence

Full size (1" x 4") tubes at economical prices 25¢ to 50¢ each

Made possible by production methods perfected through 188 years of experience in producing true quality colors. Eterna colors offer an exceptional value — ask



your dealer for them today.

**DEVOE & RAYNOLDS CO., INC.**  
44th STREET AND FIRST AVENUE  
NEW YORK, N. Y.

This Trade Mark on your Brushes



Means That They're the

**FINEST!**

AND no wonder, for they're made by men whose entire lifetimes have been devoted to the art of brush-making . . . whose skill is passed down from one generation to the next! Whenever you need brushes for oil or water color painting, for lettering, show card or poster work—let the DELTA trade mark guide your choice.

\* Catalogs available for dealers only

**DELTA BRUSH**  
MANUFACTURING CORP.

119-121 BLEECKER ST., N. Y. 12, N. Y.



## PUPPENT POETS

*Puppet Poets*, a collection of 200 or so verses by G.I.'s in the European War, has recently been sent us by Sergeant Irving Levinson who, as technical director of *Stars and Stripes*, the army newspaper, supervised the printing of this rather exciting volume. (He used to print *American Artist*.)

In sentiment the verses run the entire range of G.I. reaction to the varied experiences that round out the life of a soldier at war. Such titles as *Madness*, *Hatred's Yield*, *Killers*, *Valentine*, *Missing in Action* and to a *Fatherless Babe* mingle with the comic relief of *Whisky is Risky*, *Home to a Hoss*, *Gripe Poem* and *V-Mail Mable*. There is the heart's yearning for home and loved ones; and, of course, "The Women" who are well represented by *Dirty Girtie*, *Luscious Lena* and *Marie of Napoli*.

In the Foreword the editors tell us that "Throughout the Mediterranean Theater of war, it is respectable to be a poet.

"Men in uniform who might once have regarded poetry as a matter for 'long hairs' and 'softies' are writing poems themselves and, what's more, signing them.

"Truck drivers are no less inclined toward the muse than the company cook; a machine-gunner will dash off a verse during the lull of battle; the stony-faced top-kick is producing love lyrics, and there's a laureate in every company. As one CO remarked:

"It's a wonder we get any work done."

"The birth of the *Puppet Poet* took place more than two years ago when *The Stars and Stripes*, *Mediterranean*, in its first issue published in Algiers, opened its columns to soldier verse.

"Poems came in faster than the editors had dared to hope. From Casablanca to the sand-swept wadis of Tunisia, soldiers struck out boldly, discovering first that some things were better said in poetry than prose and, second, that *The Stars and Stripes* would publish what they wrote.

"Critical standards set by newspapers were never adopted. Poetry critics were not allowed on the premises. What went into the paper was the best of the Army's verse-making that day, or that week. If the meter was wobbly and the rhymes eccentric or missing, no one got excited.

"In two years of *Puppet Poetry*, no great war poet has revealed himself. What the *Puppet Poets* department has pro-

Ideal for Professional use

**FAVORITE**

Water Soluble

**Silk Screen Set**



## Complete—Practical

Silk screen printing is EASY . . . with this complete, practical kit . . . the most satisfactory for every use. Simply thin colors with water . . . intermixable . . . safe!

Set Comprises  
One 12 x 16 in. screen  
6 pints color  
1 quart Extender Base  
1 pint Washup Liquid  
1/4 pint Blackout Lacquer  
One Stencil Knife  
One Squeegee  
4 Sheets Profilm  
Complete Instructions

Set complete (nothing else to buy)

**\$12.50**

AA 11-45

**FAVOR, RUHL & CO., Inc.**  
425 S. Wabash Ave. Chicago 5, Ill.

★ ★ *Taken* ★ ★  
**WATERCOLORS**  
are brilliant

**WANTED**—Commercial Artist, finished and fully capable, by progressive Virginia Photo-Engraver. Must be familiar with reproduction methods and problems. Permanent position, excellent community. Box AA-16, AMERICAN ARTIST.

## SPECIAL RATES GROUP SUBSCRIPTIONS

**SAVE 25% to 33 1/3%**

5 one-year subscriptions  
for \$2.25 each

10 one-year subscriptions  
for only \$2.00 each

The regular subscription price to  
**AMERICAN ARTIST**  
is \$3.00 for 1 year (10 issues)

Canadian postage 50¢ a year extra  
Foreign postage \$1.00 a year extra





## WARTIME RESTRICTIONS LIFTED

On Manufacture Of  
**POSTOSCOPE**  
The Artist's Enlarging Projector

It throws enlargement of any opaque copy onto drawing surface, ready to trace. Saves lots of time. Materials are still scarce, but we hope to be able to fill orders in September or October.

Find out now how POSTOSCOPE will help you.  
**F. D. KEES MFG. CO. Box 104 Beatrice, Neb.**

Serving Artists for Forty Years

**SCHNEIDER & Co., INC.**

Artists' Materials

Mail and Phone Orders Carefully Filled  
123 WEST 68TH ST., NEW YORK CITY  
Tel. TR 7-8553 Picture Framing

## EXTRA CASH for YOU



By Entertaining with **CHALK TALKS** at Clubs, Lodges, Parties, Banquets, Theatres, etc. Send \$1.00 for Laugh Producing Program of 23 Trick Chalk Stunts with Patter and Instructions.

Illustrated Catalog 10c  
**BALDA ART SERVICE, Dept. 5-A. Oshkosh, Wis.**

## ARTIST'S MATERIALS

Prices Right—Speedy Service—Prepaid Deliveries. Send for FREE LISTS today. We'll also send special "X-mas Gift Suggestion" list. Contest! FREE 22" x 28" PRINTS for ART-Trix. Get details.

**J. P. WRIGHT**  
163-T Carlisle Avenue — Paterson 1, N. J.

**LITHOGRAPH  
PRINTING FOR ARTISTS**  
STONES LOANED  
FOR INFORMATION WRITE  
**THE RIVERSIDE PRESS**  
RR 7, MUNCIE, INDIANA



**JACQUES**

FRENCH RESTAURANT  
900 N. MICHIGAN AVENUE

Always serving "PIPING HOT"  
Tasty FRENCH FOOD

Ritz Bar

For  
Fine  
Food  
in  
CHICAGO

## ARTISTS PHOTO RETOUCHERS

All around artists for general industrial advertising and catalog work.

Only experienced artists will be considered.

**TECHNOGRAPHICS**

1457 Diversey Parkway  
Chicago 18, Ill.

vided is a kind of open forum whose only requirements are a poetic leaning and an interest in writing about the war as well as living it."

The illustrations by Sgt. Stanley Meltzoff add pungence to the literary efforts of our soldier poets. We print herewith both pictures and verses.



### Hatred's Yield

I've seen "the crosses row on row,"  
I've seen the graves at Anzio.

In Flanders field men cannot sleep—

Their faith, the world found hard to keep.

Versailles' fate was slyly sealed  
Before earth's gaping wounds had healed,

And now again rows of crosses  
Mutely tell of nations' losses.

In how many fields,  
In how many lands

Will soldiers die by soldiers' hands?

Until at long last mankind yields  
To truth and reason's studied choice

Ignoring hatred's strident voice.  
—Pvt. Jack P. Nantell



### Respite

Today's the day! Occasion great!  
To spring from bed I cannot wait.  
I'm up at dawn, so's not to miss  
One single molecule of this—  
**MY DAY OFF.**

—Pvt. Dorothy E. Dower

### Remember, Dear

Oh, do not be a prude, dear  
When I am far away,  
Just have a lot of fun, dear,  
Slip out each night to play.  
The lads I left behind, dear,  
They, too, must have their fling.  
Be sure to treat them kindly  
And dance and laugh and sing.  
The years are all too few, dear,  
For reticence to wreck,  
And should I find it true, dear,  
I'll wring your pretty neck.

—Pfc. S. Kravchick

## ARTISTS ARE FINDING SILK SCREEN PROCESSING AN IMPORTANT AID

Write for

— **FREE** —

**32 PAGE SILK SCREEN  
PREPARATION MANUAL**

(Fully Illustrated)

**Nu-Film Products Company**  
56 W. 22nd ST., NEW YORK 10, N. Y.

**JOSEPH  
MAYER  
COMPANY**  
5 UNION SQUARE  
NEW YORK, N. Y.

## Supplies

FOR PAINTERS, SCULPTORS, DRAFTSMEN, SIGNMEN, AND STUDENTS  
EVERYTHING  
FOR THE ARTIST  
Phone ALgonquin 4-9871

## Here is the place to buy your ARTISTS' MATERIALS

126 A-East 3rd St., Dayton 1, Ohio

Special attention given to Mail Orders  
Send for **FREE CATALOG**

**BERT L. DAILY, INC.**

## Attention! Artists and Illustrators!

Photographs to order and specification.  
In studio or on location.  
Arrangements made for props and models.  
Satisfied clients include, BEN STAHL, ALBERT DORNE, MEAD SCHAEFFER, ALBERT STAEHLE, etc. 3 hour service or less.

**D. RICHARD STATILE**  
67 WEST 44th STREET N.Y.C. 6-2759

## THAYER & CHANDLER AIRBRUSH

for the particular artist



Send for Catalog 52

**THAYER & CHANDLER**  
910 W. VAN BUREN ST. CHICAGO, ILL.

## THE VILLAGE FRAME MAKER

PICTURE FRAME STYLIST

STOCK SIZE RAW WOOD FRAMES  
ALWAYS ON HAND

40 E. 8th Street, New York 3 • AL. 4-1095



## FIGURES

Walter T. Foster

The FIGURE BOOK is MOST INTERESTING AND HAS OUT-SOLD ALL MY OTHER BOOKS BY FAR. YOU WILL FIND IT DIRECT—EASY TO UNDERSTAND AND A WELCOME PRESENT FOR ANY STUDENT OR ARTIST. YOUR LOCAL ART DEALER CAN SUPPLY YOU OR SEND \$1.00 TO

**WALTER T. FOSTER**  
Box 456  
LAGUNA BEACH, CALIF.

## Join the Art Trend to THE AIR TECHNIQUE

Type AB, Paasche Airbrush

You get beautiful effects with the Air Brush, possible with no other medium. That is why artists, illustrators, industrial designers, decorators are turning more and more to Airbrush work. Paasche has pioneered in the development and improvement of air brushes to meet changing art trends. Write Paasche about the latest Airpainting developments.

**PAASCHE AIRBRUSH CO.**  
1912 Diversey Parkway  
Chicago 14, Illinois

Paasche Airbrush  
(Canada) Ltd.  
110 Elm St., Toronto, Ont.



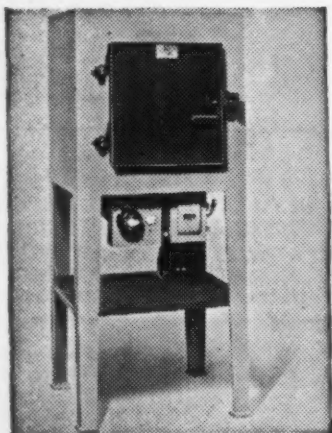
## Headquarters GENUINE DRY PIGMENTS FOR ARTISTS' COLORS

Cobalt Blue, Violet, Cerulean Blue, Emerald Greens, Cadmium Yellows and Reds, Ultramarines, Vermillions, Umbers, Siennas, etc.

—Founded 1854—

**FEZANDIE & SPERRLE, INC.**

205 Fulton Street New York City 7, N. Y.



## A New ELECTRIC KILN

designed by *Jane Sneed*

STANDARD MODEL, as illustrated, \$120., up. F. O. B.

Nine Sizes for use in  
Occupational Therapy Department, Recreational Groups,  
School and Pottery Studios.

Write for Free Literature on Kilns and Supplies . . .

**JANE SNEED CERAMIC STUDIO**  
1822 Chestnut Street • Philadelphia 3, Pa.

## THE ART MART

### Motion Pictures

Brandon Films, Inc., 1600 Broadway, New York, N. Y. has issued a very comprehensive catalog on 16mm films, both sound and silent, which is available on request. Included are many films dealing with the war effort both at home and abroad, as well as films on art techniques and handicraft teaching.

### Pottery Units

The Jane Sneed Ceramic Studio, 1822 Chestnut Street, Philadelphia 3, Pa. has issued a little folder which contains a list of equipment and supplies necessary for the establishment of a modest pottery workshop or studio. Of course, the central point of such a workshop is the electric kiln, and these are available with firing chambers from  $4\frac{1}{2}'' \times 4\frac{1}{2}'' \times 4\frac{3}{4}''$  up to  $20'' \times 22'' \times 22''$ . Copy of the folder may be secured upon application to the studio.

### Cutting Jobs

An attractive folder listing a complete line of X'Acto products ranging from a single knife to a deluxe all metal knife chest has been issued by the X'Acto Crescent Products Co., Inc., 440 Fourth Ave., New York 16, N. Y. In addition to the knife sets are shown a balsa stripper, a block planer, a sander and a hand drill. Listed also are several manuals. The folder may be secured upon application to the company.

### Photo Oil Colors

A little folder has been issued by John G. Marshall, Inc., 167 N. 9th St., Brooklyn, N. Y. telling about the Marshall method of photo coloring and giving lists of colors and sets available. The colors come in regular and extra strong. The latter is for use particularly in dark shadows, drapes and backgrounds, but can be combined with the standard colors. It is stated that with the instructions accompanying the colors it is easy to give excellent coloring to photographs.

## ARTISTS WANTED

### For Free Lance Work

We need several men with good black and white line technique for story illustrations and for picture stories in sequence in the manner of the true-type historical "comics." We furnish scripts, broken into panels. Submit samples with first letter. They will be handled carefully and returned at our expense. Victor Keuping, George A. Pflaum, Publisher, Inc., 124 East 3rd St., Dayton 2, Ohio.

# Coraline

**PLEASINGLY PINK ERASER—  
for shape  
for results**

Weldon Roberts Eraser No. 310 Coraline gets the call—and does the job. The wedge-shape edges, broad, flat surfaces and fresh pink rubber combine to execute numerous drafting room and art studio erasing jobs cleanly and efficiently.

At stationers, drafting supply stores and art shops.

**TWO SIZES**  
NO. 310 MEDIUM—NO. 315 LARGE  
**WELDON ROBERTS RUBBER CO.**  
Newark 7 New Jersey

**Weldon Roberts Erasers**  
Correct Mistakes in Any Language

## Wesleyan Conservatory and School of Fine Arts A DIVISION OF WESLEYAN COLLEGE

Degrees: B. F. A. With Major in Speech and Art and B. M.

For Catalogue and Information address:  
The Dean: **WESLEYAN CONSERVATORY  
AND SCHOOL OF FINE ARTS**  
MACON, GEORGIA

## WILLIAM FISHER PAINTING and DRAWING

INSTRUCTION FOR BEGINNERS AND ADVANCED STUDENTS, OUTDOOR PAINTING TRIPS UNTIL THE MIDDLE OF NOVEMBER.

**8th STREET ART SCHOOL**  
33 W. 8th St., N. Y. C. GRamercy 5-7159

## BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

In new quarters in the Museum building on Huntington Avenue. Unlimited contact with Museum collection through study and lectures. Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics.

Evening school in Drawing, Perspective, Anatomy and Graphic Arts.

Catalogue on request. Russell T. Smith, Head of the School, 465 Huntington Ave., Boston 15, Mass. Tel. Ken. 5866.

### PRIVATE STUDIO CLASS Personal Instruction by

## BRACKMAN

Fall and Winter Classes in New York City  
Opening Oct. 15th. For information write to  
Carnegie Hall, 56th St. at 7th Ave.  
New York, N. Y. Circle 7-5146

## The ART INSTITUTE of Chicago

Professional School. Fine Arts, Painting, Sculpture, Industrial and Advertising Arts, Fashion Drawing, Interior Decoration, Dress Design, Dress Construction, Teacher Training. Accredited. Catalog.  
Michigan Ave. at Adams St., Chicago 3, Illinois. Box 801.



**CENTRAL PARK SCHOOL OF ART**  
 CERTIFICATE COURSES—FASHION ILL.  
 COM.-ART. STORY ILL. COLOR & DESIGN  
 LIFE, ADULT-DRAWING & PAINTING CLASS  
 FOR BEGINNERS, DAILY CRITICISM.  
 Beginners course. Day & Even'g sessions.  
**ARTHUR BLACK DIR.**  
 58 West 57th St., N. Y. 19, N. Y. Co. 5-8708. Cat. B.

**RINGLING School of Art**  
 Gaily Painting, Illustration, Commercial Art, Fashion  
 Arts. Interior Decoration in sunny Florida. Faculty  
 of outstanding artists. Use Ringling Circus and Ring-  
 ling Museum. Outdoor classes all winter. Dormitories.  
 Unbelievably low cost. Write for catalog & folder  
 "In Florida Sunshine."  
 Address: V. M.  
 Kimbrough, Pres.  
**Sarasota, FLORIDA**

**NEW YORK-PHOENIX School of Design**  
 Inspirational, practical training to meet opportunities for  
 careers in advertising and commercial art, story illustration,  
 textile design; portrait and still-life painting. Fashion illus-  
 tration; color for book-jackets and posters; anatomy; per-  
 spective; composition; airbrush; silk screen. Day, even., Sat-  
 urday classes. Certificate and speed-up courses under promi-  
 nent artists. Veterans eligible for all courses under G. I. Bill.  
 ENROLL NOW. CATALOG I.  
 160 Lexington Ave. at 30th St., New York 16  
 CA 5-2973

**Water Colour**  
 —INSTRUCTION  
 by John Chetcuti  
 43 W. 55 St., N.Y.C. • Circle 7-5942

**PHILA. MUSEUM SCHOOL**  
**OF INDUSTRIAL ART**  
 Practical courses in Art for in-  
 dustry. Advertising, costume de-  
 sign, fashion illustration, teacher  
 education, (degree), illustration,  
 interior decoration and industrial  
 design. Day, eve. Catalog. Broad  
 & Pine, Phila. 2, Pa.

**PRATT INSTITUTE**  
**THE ART SCHOOL**  
 DEGREE COURSES—Architecture, Art Education  
 CERTIFICATE COURSES—Advertising Design, illus-  
 tration, Industrial Design, Interior Design, Build-  
 ing Construction Design.  
 38 Studios 75 Instructors 59th Year  
 Catalogue upon request  
 James C. Boudreau, Dean, Brooklyn 5, New York

**LEARN CARTOONING!**  
 For those wishing practical, personal  
 instruction in this branch of the arts  
 by an experienced cartoonist, I offer a  
 home study course recommended by  
 America's foremost cartoonists. A postal  
 card brings full details.  
**DORMAN H. SMITH • San Rafael, Calif**  
 Box A 597

**O'HARA WATERCOLOR**  
**COURSES**  
 Winter—Florida  
 Summer—  
 Goose Rocks Beach, Me.  
 Write—Eliot O'Hara  
 2025 O St., N.W., Washington 6, D. C.

**YOU ARE CREATIVE!**  
 70 stimulating courses in Weaving, Pottery, Silk  
 Screen Printing, and 20 other fascinating crafts.  
 Small groups at convenient hours. Six days weekly,  
 Monday, Thursday evenings. Visitors welcome.  
**UNIVERSAL SCHOOL OF HANDICRAFTS**  
 221 W. 57th St., N.Y.C. COLUMBUS 5-0274

## SELL-OR-SWAP COLUMN

Kenneth Washburn would like to  
 obtain copies of AMERICAN ARTIST  
 for April and June 1944. He will  
 swap an AMERICAN ARTIST for  
 September 1943 or the Art Digest  
 for Nov. 1, 1934; Oct. 1, 1936;  
 Nov. 15, 1937; Oct. 15, 1941; Nov.  
 15, 1942; July 1, 1943.

Willie T. Wong wants to buy  
 old art books on Figure Drawing,  
 art and nature magazines, and art  
 students' art magazines. State  
 price and condition.

"I have the following copies of  
 AMERICAN ARTIST to swap," writes  
 Elizabeth Slater. "October, No-  
 vember 1941; January, February  
 1943; April, May, October, No-  
 vember 1944; January, February  
 1945. I would like to swap a  
 copy each for a February 1939 and  
 a March 1939. Also will be glad  
 to swap for any copies of Vols. I  
 & II."

Lee M. Watson informs us that  
 he has a large annealing torch for  
 gas, 1/2" hose, to be used with a  
 foot bellows or compressed air,  
 which is fine for large pieces of  
 metal work. It is about 12" long.

Illustrator James Daugherty is  
 anxious to rent a studio apartment  
 in New York City for the winter  
 season. He will appreciate learn-  
 ing about a vacancy.

"Should like very much to find  
 one copy (or two copies if possi-  
 ble) of the Book, 'Landscape  
 Painting' by Birge Harrison,"  
 writes Alice Tilton Thorne. "I'd  
 also like to find copies of 'Art of  
 Painting in Pastel, by Littlejohns  
 & Richmond, 'Art of Pastel' by  
 Terrick Williams, and 'Art for  
 All'—Pastel Series—Flowers, by J.  
 Littlejohns."

Mary McKechnie has the follow-  
 ing to offer: "The Practice & Sci-  
 ence of Drawing" by Harold  
 Speed, \$3.00; "The Practice of Oil  
 Painting" by Solomon J. Solomon,  
 \$3.00; "The Anatomy of Trees"  
 by Rex Vicat Cole, \$3.00; and the  
 one on watercolor of the same  
 series, namely, The New Art Li-  
 brary. She also has a large stu-  
 dio easel, \$35.00; some linen can-  
 vas wide, large French paint box,  
 some tubes—studio—of Rembrandt  
 and Schmincke paints, brushes, etc.  
 A 7 ft. screen frame with wing,  
 model stand about 40" sq. with  
 same sized section to join if needed.  
 Also quite a number of stretchers  
 from 20" to 40". Things are stored.  
 Mrs. McKechnie will be glad to  
 give definite measurements, etc. to  
 anyone interested.

Address all replies to the artist,  
 c/o Sell-or Swap Column, AMERI-  
 CAN ARTIST.

## COMMERCIAL ART EARN AND LEARN IN PITTSBURGH

1 and 2 year courses in Commercial  
 Art, Fashion Illustration, Dress De-  
 sign, Interior Decoration. Students  
 earn as they learn. Start any time.  
 Low living costs. Placement service.  
 More than 100  
 good jobs unfilled at this time. Approved for  
 veterans. Write for catalog. Willis Sheek, Director.  
**ART INSTITUTE OF PITTSBURGH**  
 444 Smithfield Building Pittsburgh 22, Pa.

## RHODE ISLAND

### SCHOOL OF DESIGN

Confers  
B.F.A. and  
B.S.

One of the country's outstanding  
 art education centers. Fashion,  
 interior, advertising, industrial  
 design, textile engineering, de-  
 sign; painting, illustration, sculp-  
 ture, art education, 18 bldgs.,  
 textile plant, studios, labs., mu-  
 seum, dorms, theatre. Cultural  
 and social program. Coed.  
 Established 1877. Catalog.  
 20 College St., Providence 3, R. I.

## CLEVELAND SCHOOL OF ART

16 CAREERS IN ART  
 Catalog sent on request

Winter term starts October 1, 1945  
 Juniper Road & Magnolia Drive  
 Cleveland 6, Ohio

## MOORE INSTITUTE OF ART

School of Design for Women  
 101st Year. Design, illustration, ad-  
 vertising, interior decoration, fash-  
 ion arts, fine arts, teacher training.  
 B.F.A. in all courses. Photography,  
 puppetry, jewelry, ceramics.  
 Residences. Oldest school of art  
 applied to industry. CATALOG.  
 1354 Broad Street, Philadelphia  
 21, Pa.

## JOHN HERRON ART SCHOOL

INDIANAPOLIS, INDIANA

Painting, Sculpture, Commercial Art, Teacher's Training.  
 Confers B.F.A. and B.A.E. Degrees  
 • DONALD M. MATTISON, Director •

## Pennsylvania Academy of Fine Arts

First fine arts school in America (Est. 1805).  
 Professional training in painting, sculpture,  
 illustration, and mural decoration. Also, co-  
 ordinated course with U. of Pa., B.F.A.,  
 M.F.A. degrees. Many scholarships and prizes.  
 Distinguished faculty. Catalog B. Louise B.  
 Ballinger, Curator, Broad & Cherry Sts.,  
 Philadelphia 2.

## ART CAREER SCHOOL

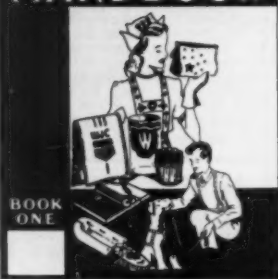
Drawing • Painting • Illustration • Advertising Art  
 Fashion • Cartooning  
 Air Brush for Photo-Retouching  
 Qualify now for a successful career. Graduates in  
 constant demand. Certificate, Day, Evening, Satur-  
 day classes. Hobby classes for adults. 18th yr.  
**MISS ALBERTA T. ELLISON, Dir.**  
 Suite 2006, 175 Fifth Ave., N.Y.C. 10

## CARTOON YOUR WAY TO SUCCESS!

RAYE BURNS will teach you HOW to CREATE  
 ORIGINAL CARTOONS at home that you can  
 SELL! Course has 34 lessons and 600 illustrations.  
 Send name and address for free details. Only...  
**\$2.85**  
**RAYE BURNS SCHOOL, Dept. AA, Box 3583, Cleveland, Ohio**



## CRAFTSMAN'S INSTRUCTION HANDBOOK



BATIK • BASKETRY • BEADWORK •  
BLOCK PRINTING • CANE SEATING •  
CARD WEAVING • CARVING • CLAY  
CRAFT • COPING SAW WORK • COIN  
CRAFT • CORK CRAFT • ETCHING •  
FABRIC DECORATION • FELT PROJECTS  
• HAMMOCK MAKING • JEWELRY •  
KNOTTING & BRAIDING • LEATHER  
CRAFT • METAL CRAFT • RAFFIA WORK  
• RUSH SEATING • STENCILING • SILK  
SCREEN • STUFFED DOLLS • TIE DYEING  
• TOY MAKING • WEAVING

OVER 250 PROCESSES & PROJECTS  
\$1.50, 72 pages, 8½ x 11



EDUCATIONAL MATERIALS, INC.

Dept. AA, 46 E. 11th St., New York 3

or your own dealer

FOR CURRENT AND OUT-OF-PRINT

## Books on Fine & Applied Art

Painting Lettering Anatomy Costume  
Drawing Layout Techniques Sculpture  
(Catalogue Free - Inquiries Solicited) Theatre

PAUL A. STRUCK 415 Lexington Ave.  
New York 17, N. Y.

**ANIMATED  
CARTOONS**  
by  
**WALTER T. FOSTER**  
HAVE FUN MAKING THESE  
LITTLE FIGURES LAUGH, FROWN,  
WALK OR RUN. ASK YOUR  
DEALER OR SEND \$1.00 TO  
BOX 456  
LAGUNA BEACH, CALIF.

★ ★ *Talens* ★ ★  
**WATERCOLORS**  
are dependable

### Art Books of all Publishers

Anatomy Layout Penmanship  
Drawing Lettering Photography  
Costume Painting Sculpture

New Art Catalogue Free  
We Buy Old Art Books

**MARMOR BOOK & ART SHOP**  
77 West 47th Street, New York 19, N. Y.

# + + Books + +

**All Out For the Sack Race.** An Album of Drawings by Robert Day. Random House, New York, \$2.50.

It is a difficult commission to write about a book when the contents are so uproariously funny that you are compelled to do more chortling than writing. In an attempt at seriousness, though—Robert Day's collection of drawings from the pages of the *New Yorker* and *Collier's* magazines should delight the eye as well as the funny-bone.

As drawings in line and wash, they sparkle. Seldom has Day used an unnecessary line and, by the same reasoning, nothing could be removed from his drawings without robbing them of something vital. All of which indicates, Day takes this business of being a cartoonist as seriously as the painter and illustrator. He has created a recognizable style like most successful cartoonists, but looking over the whole collection one cannot help being impressed by the inventiveness of his approaches and the variety of his amusing devices.

This book is a "must" for every budding cartoonist, who will be lucky if his family, having discovered it in his possession, lets him keep it near his drawing board. After all, say they, why should one member of a family corner all laughs? All of which should please Robert Day and Bennett Cerf, no end.

N.K.

**The Three-Cornered Hat** by Pedro Antonio De Alarcón. Illustrated with woodcuts by Fritz Kredel. H. Bittner & Company, New York, \$12.50.

We live in an age when the machine is King, so it is only on rare occasions that a book like *The Three-Cornered Hat* makes its appearance. Why? Because it is about as near to being completely handmade as a modern book can be. The type (Josef Blumenthal's *Emerson*) was set by hand in 14 point; the illustrations were designed and cut on wood (plank-wise) by Fritz Kredel, and under his direction these linear woodcuts were hand-colored through stencils; the printing was all done on a hand-press by Victor Hammer and his son, Jacob, at the Wells College Press; and the binding of the book was executed by the Monastery Hill Bindery in Chicago.

The colophon tells us the edition is strictly limited to 500 copies—and little wonder, when we realize the thousands of hand operations necessary to print the sheets and hand-color Kredel's 21 wood-cut decorations.

But even more important than the facts of its manufacture is the art of this book as a whole. It is one of the most harmonious combinations of type, paper and decorations that this reviewer has seen in months. The printing is warm and evenly impressed in the all-rag paper. The vignette decorations have just the right weight for the type page, and are varied in size. The type measure (24 x 35 picas) provides generous margins on the page, which is 6¼ x 9½ inches.

Victor Hammer, the designer of the book, came to this country from Europe where he operated a private press in Florence. Here, he designed and cut his own type and printed his beautiful books by hand. Into his Florentine stu-

dio, in true Renaissance fashion, he accepted a limited number of talented students who enjoyed the benefits of his personal instruction. One of these young artists was Fritz Kredel, who, since coming here himself, has contributed to the book arts of America through his disciplined illustrations.

This reunion and collaboration of master printer and woodcutter has given this masterpiece of Spanish literature—*The Three-Cornered Hat*—a distinguished setting (in an English translation) and one worthy to be placed among the finest printed books of our time.

N. K.

Tom Thomson; Cornelius Krieghoff; Paul Kane; J. E. H. MacDonald; Clarence A. Gagnon; A. Y. Jackson; by Albert H. Robson. *Thoreau MacDonald* by E. R. Hunter. *The Group of Seven* by Thoreau MacDonald. *Côté, the Wood Carver*; Henri Julien; by Marius Barbeau. *C. W. Jefferys* by William Colgate. The Ryerson Press, Toronto, Canada. Paper bound copies, 60c; cloth bound, \$1.00. (Readers interested in any of these eleven titles should direct inquiries to The Ryerson Press, Toronto.)

These eleven titles constitute (with others in preparation) an attractive series of small books dealing with important artists of Canada.

Albert H. Robson, author of *Canadian Landscape Painters*, initiated the series with the publication of *Tom Thomson*, in 1937. Like others in the series devoted to painters, this small monograph contains a brief, but thoroughly sympathetic sketch of Thomson's career (1877-1917), followed by a check list of the artist's major works in Public Collections. Eleven paintings in full color are reproduced, and opposite each there is printed a critical note. The color printing is excellent, and though the plates are small (no one exceeds 5½ inches in its greatest dimension) they convey the quality of the originals, even to paint textures. Finally, the last page is devoted to a bibliography which provides the reader with a reference to other printed material on the artist.

Thoreau MacDonald, illustrator and painter, and son of J. E. H. MacDonald, is the subject of one monograph entirely illustrated with his handsome black and white drawings, most of them from his book decorations. He is also the author of one of the finest in the series, entitled *The Group of Seven*, which constitutes one of the most valuable documents of this ephemeral association.

Other titles include *C. W. Jefferys*, one of Canada's leading illustrators who has contributed notable graphic researches in Canadian history; *Henry Julien* (1852-1908), cartoonist and illustrator of French Canada; and *Côté, The Wood Carver* (1834-1907), a record of an amazing sculptor who began his career as a carver of figure-heads for sailing ships and, with their passing, went on to become an independent sculptor of great ability.

This *Canadian Art Series* is a worthy contribution to the furthering of American-Canadian good will and it is earnestly hoped some American publisher will find it possible to provide Americans with a similar series equally stimulating, and equally modest in price.

N.K.

## THE MODE IN HATS AND HEADRESS

By R. Turner Wilcox

As "The Mode in Costume" was written for the use of the designer, so "The Mode in Hats and Headress" is a source book for the designer, as well as the painter and illustrator. Hair arrangements, headress and hats from ancient Egypt on down through the ages are pictured in 183 full page plates containing individual line drawings of heads and their adornment in detail. There are 23 chapters following through the ancient civilizations to the various periods, such as Directoire and Victorian, and then broken down into decades to the present time. \$5.00.

## ART AND ANATOMY

By Heidi Lenssen

Edited by Mancaster M. Greene

Here the study of anatomy is treated in a series of full page plates divided into two chapters, "Bones" and "Muscles." The text describes each set of bones and muscles, such as "The Bones of the Skull," "The Neck Bones," "The Muscles of the Hand," and so on. 22 additional plates, taken from the sketch books and finished works of Duerer, Michelangelo, da Vinci, Rembrandt, Andreas Vesalius, George Grosz, and others, are included. \$5.00.

## SO—YOU'RE GOING TO BE AN ARTIST!

By Matlack Price

Through this volume the art student will gain a valuable introduction to the world of professional art. It tells him what the successful artist has to know besides ART; how to sell his work to publishers and advertising agencies; how to present himself to art directors; and offers other important pointers. Mr. Price's extensive experience in the field qualifies him to speak with authority. \$2.50 postpaid.

## ARTIST IN IOWA

By Darrell Garwood

A biography of Grant Wood, telling of his thorough absorption in art from childhood on, of his slow-starting but eventually successful career as artist, teacher and lecturer—how, from his affection for the Iowa farming country where he grew up, was developed the distinctive character of his painting. 9 black and white plates of representative work, including landscapes of the Iowa hills and part of the mural, "Dinner for Threshers" are shown. \$3.50.

## ABSTRACT & SURREALIST ART IN AMERICA

By Sidney Janis

The story of what the author calls "the cultural spearhead of today's vital thought" is presented under the following chapter headings: Sources of 20th Century European Painting, American Abstract Painters, American Surrealist Painters and American Painting by Artists in Exile. It describes the revolution in art which began in Paris and which made its formal debut in this country at the famous "Armory show" in 1913. The author gives his analysis of the several schools in art which resulted, summarizing their beliefs and aims. Comments by the painters themselves accompany each of the 100 plates, 10 of which are in full color. \$6.50.

## OUR FEATURE FOR NOVEMBER



## DESIGN APPROACH TO CRAFTS

By Harriet E. Knapp

The almost universal interest in making something by hand—the drive of self-expression—continues to be prevalent even in a mechanical age, and this book is an inspiration to learn the techniques of the various crafts. Addressed at once to the teacher and the student, it is based on the importance of the right approach to craft study—that is, through the fundamental principles of design. The true craftsman masters design before he becomes a technician. For the beginner, lacking confidence in creating with his hands, a chapter is devoted to the use of colored chalk. Finger-painting, modeling, papier-mâché work, stencilling and designing in materials included. Fully illustrated. \$5.00

## Not Many Weeks to Christmas!

The books mentioned on our Book Guide Page are now in stock, but we're afraid you will risk disappointment if you're a procrastinator, and order your gifts too late. The Christmas season is sometimes one of the completest devastation—to the publisher's bookshelf! And we want our readers to have first choice, so do try to make up your lists and send them in to us for early attention.

## RENOIR

By Rosamund Frost

## CEZANNE

By Edward Alden Jewell

## MARY CASSATT

By Margaret Breuning

Similar in format, these three monographs contain pictures to be found only in American collections. In each, six and a half pages of text with reproductions introduce the 56 plates, eight of which are in full color, the remainder being black and white lithographic process reproductions. A full bibliography follows the text in each book.

The authors of these respective monographs provide illuminating stories tracing their distinguished subjects' careers through their ultimate artistic development. The diversified material as to subject matter greatly enhances the value of the monographs. \$3.00 each.

## HOW PRINTS LOOK

By W. M. Ivins, Jr.

Concerned with "the outward and visible signs" of prints, this is neither a historical survey, nor a text on printmaking. Within his established realm Mr. Ivins has succeeded admirably, not only by the inclusion, in an orderly arrangement, of well-chosen examples by many leading print masters (representing all of the print processes in use from the fifteenth to the end of the nineteenth century), but by his apt text. \$5.00.

## PENCIL DRAWING

By Ernest W. Watson

Both novice and professional will appreciate this attractive instruction book prepared by Ernest Watson, acknowledged as one of America's masters of the lead pencil. In Part I, 12 pencil techniques are demonstrated, along with discussions of materials—pencils, papers, etc.—and various other factors connected with pencil drawing. Part II consists of a collection of fine reproductions of Watson drawings, illustrating the methods described. 9" x 12". \$3.50.

## STUDIO SECRETS

By Frederic Taubes

This valuable text by Taubes, concerning the more advanced problems of Oil Painting, may be considered a supplement to his recently published volume, "Oil Painting for the Beginner." The reader is led by easy degrees through the painting of portraits, flowers, landscape, still life, etc. The author discusses the best media and methods of oil painting today, and discloses many secrets of the old masters whose work has been lasting. A section on the making and finishing of picture frames offers many a tip which the painter will welcome. Illustrated. \$3.50.

## THE LAST FLOWERING OF THE MIDDLE AGES

By Baron Joseph van der Elst

The author—diplomat, lecturer and authority on Flemish art—contributes a richly colorful text describing customs, costumes, and daily lives of painters and townspeople, dukes and mystics of the Middle Ages, adding a critical analysis of the Flemish style of painting. 16 full-page plates in color and 96 black and white illustrations. \$7.50.

WATSON-GUPTILL PUBLICATIONS, INC.



330 WEST 42nd ST., NEW YORK 18, N. Y.

We are glad to take orders for current art and craft books of any publisher. Prices subject to change without notice.

If any book proves disappointing, return it to us in its original condition within 7 days for exchange or refund.





# Confidence

PERHAPS the first step in undertaking a new project is to insure confidence—in the idea *and* in the tools employed. No more needed tool is there than the pencil which translates ideas into working form and thence into reality.

VENUS Drawing Pencils are engineered to give you drafting perfection without failure: accurately graded to assure uniformity in all 17 degrees... *strong* in performance... *smooth* and *clean* in action.

Put VENUS to the test on your drawing board. Send us a postcard or a note for two free samples. Specify degrees wanted.



## VENUS DRAWING PENCILS

AMERICAN LEAD PENCIL COMPANY, HOBOKEN, NEW JERSEY